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CRAFTSMAN**

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The LEATHER CRAFTSMAN

Vol. III, No. 2

January-February, 1959

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Vol. III, No. 2

CONTEST RULES

1. To enter, you must be a paid-up subscriber to THE LEATHER CRAFTSMAN; to win any prize, you must still be paid up at the time of award.

2. ENTRANCE QUALIFICATIONS are that you send to THE LEATHER CRAFTSMAN, P. O. Box 1386, Fort Worth, Texas, a subscription for a new subscriber, together with full payment . . . and show that you are a subscriber, yourself. Prize of a billfold craftaid (Value \$1.00) will be sent to you when you enter.

3. You get another, bigger, prize when you send us 5 more subscriptions with remittances.

You have now reached the SECOND STAGE and are a FULLY QUALIFIED CONTESTANT. Prize of the library of leathercraft, valued at \$14.70, will then be awarded to you.

From this point on, standing of fully qualified contestants who have reached the SECOND STAGE will be shown by this POINT SYSTEM: (Based on one point per issue of the magazine.)

a 1-year subscription (6 issues) counts 6 points,

a 2-year subscription (12 issues) counts 12 points,

a lifetime subscription, (\$100.00) counts 360 points.

4. AREAS: Fully qualified contestants will compete for the Gold, Silver, Bronze, Pace-Setter and Progress prizes WITHIN their areas. They are:

AREA I—New England and Atlantic Coast states,

AREA II—Mountain and Pacific Coast states, including Alaska,

AREA III—Central States east of the Mississippi,

AREA IV—Central States west of the Mississippi,

AREA V—All outside Continental U.S.A. This includes Canada, Mexico, APO's, FPO's, all territorial and foreign addresses.

Your area is the one in which you live and receive mail. You may send in subscriptions for delivery in ANY area to be counted towards your standing. Be sure that additional postage is included in Non-USA addresses (except APO's and FPO's). This is: 25¢ additional per year for Canada and "Postal Union" countries, 50¢ a year for other foreign addresses.

5. PACE SETTER prizes will be awarded in each of these areas to the leading FULLY QUALIFIED contestant as of receipt of mail in Fort Worth, Texas on December 1, 1958. PROGRESS prize will be awarded to the FULLY QUALIFIED LEADING CONTESTANT in each area as of receipt of mail in Fort Worth, Texas on January 31, 1959. GOLD, SILVER and BRONZE prizes will be awarded, in order, to leaders in the 5 areas at the end of the contest.

6. Contest ends with mail postmarked no later than Saturday, April 25, 1959, which must be received in P. O. Box 1386, Fort Worth, Texas, no later than Friday, May 1, 1959.

7. In case of a tie for any prize, duplicate or equal prizes will be awarded.

8. Subscriptions must be sent in promptly, no later than the week received, and be accompanied by full remittances.

9. WHO MAY NOT ENTER: Employees of THE LEATHER CRAFTSMAN, subscription agencies and their employees, leather and leathercraft suppliers and their employees.

All decisions of the judges will be

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MAKING A LEATHER PICTURE

By AL STOHLMAN

Often times I have been asked how I go about making a large leather picture. "Where do you get your ideas? What do you do first?" Since this issue is showing the photos of the GRAND PRIZE for *The Leather Craftsman* subscription contest, and featuring it on the cover, it may be a good time to reveal its origin.

First, we have to have the idea. Ideas . . . I have 'em by the millions . . . more than I'll ever get down on paper in a life-time! Being a realist, also means the picture or scene must be authentic in detail. I was asked to do a western scene with some action and a little sterling silver added to the figures. The rest was left to me.

The next step was to make up a number of small pencil sketches . . . very rough as to detail and composition, but showing the general layout and authenticity of the idea. For instance; it would be very unlikely that a "\$30.00-a-month" cowboy would be ripping through the brush chasing cattle on a silver mounted saddle . . . and just as unlikely that a "man-of-means", who *could* afford such a saddle, would be doing the same job.

One of the ideas submitted was the "Dude Wrangler" . . . selected by *The Leather Craftsman* as their choice for the GRAND PRIZE. A dude wrangler's salary is generally more advanced than the working cowboy and he is often generously tipped by the wealthy Ranch Guests if he has helped to make their stay a more pleasant one. In the event the wrangler himself does not own a silver mounted saddle, the Guest Ranch owners usually do and often allow the wranglers to use them on special rides. So, our Dude Wrangler rides a silver mounted saddle . . . and we are staying within practical, authentic boundaries in depicting the scene. Figure 1 shows one of the rough, comprehensive layouts of the original idea. The solid areas indicate silver mountings.

To get action into an otherwise quiet scene, the diamond-back rattle snake was coiled to buzz his warning and the horse promptly spooked in fright (most all horses have a great fear of rattle snakes) which might end in a bucking exhibition . . . and from there, you can use your own imagination. Two of the guest riders on the trail behind have noted the action and they'll have a story to tell when back at the ranch. The background scenery could be most any-



Photo by Perry

The Finished Picture Without Frame



Original Pencil Sketch of the "Dude Wrangler"

where in the great Southwest; not pin-pointed to any certain locality as it may be that whoever wins this picture in the contest could claim the locale as his own!

To avoid one blob of silver by overdecorating the saddle, and focusing attention on one part of the scene only, a silver bit was included along with a little on the bridle . . . as

would naturally go with a saddle of this type. The Wrangler was also given silver spurs, buckle, and a fancy shirt with silver buttons, tapering off with a silver tie-slide . . . thereby breaking the silver up a bit for more pleasing effects.

The Tracing Pattern is next. This has to be made full size. Sometimes I make an accurate drawing of the scene about half size and then enlarge it by the graph-system . . . laying it out in one inch squares and the final drawing with two inch squares. In this case, the tracing was made by drawing it full size . . . referring to the small, original drawing for location of subjects. You'll note the scene was changed a bit from the original for better composition. Many drawings and re-drawings were made before the final draft was satisfactory. I tacked them on the wall to view them from a distance to be sure of proper figure conformation and perspective. About a day and a half was spent in getting the final drawing to my satisfaction and ready for transferring to the leather.

The leather selected was 6/7 oz. cowhide of the best grade. Even the best grades of leather have blemishes, but in picture carving these are easily camouflaged by simply adding another bush, rock, etc. The leather was cut slightly larger than the actual size, held underwater until all air-bubbles stopped rising then rolled up and wrapped in a large plastic food bag to "case", or sweat for 24 hours. Proper casing is important for finest carving results. The humidity raises and all the fibres of the leather swell and soften for deeper, longer lasting stamping impressions.

The original carving was not to be embossed . . . but at this point I decided it should be (since it was to have Sterling Silver mountings) for it would give the picture greater depth, excellence, and finer quality. So, while the leather was casing, I began preparing the embossing fillers.

Here, all your scrap leathers can be used to good advantage . . . especially on smaller projects. Use the tracing pattern and trace the outlines of the part of the design to be raised. Cut them out with a sharp knife . . . staying a full $\frac{1}{8}$ " (thickness of carving leather) *inside* the actual carving outline. On this project, 7/8 oz. leather was used . . . built up in layers to get the desired height (see Fig. 2). Since this scene was only medium embossed, two thicknesses were used on the Wrangler's right arm, face of

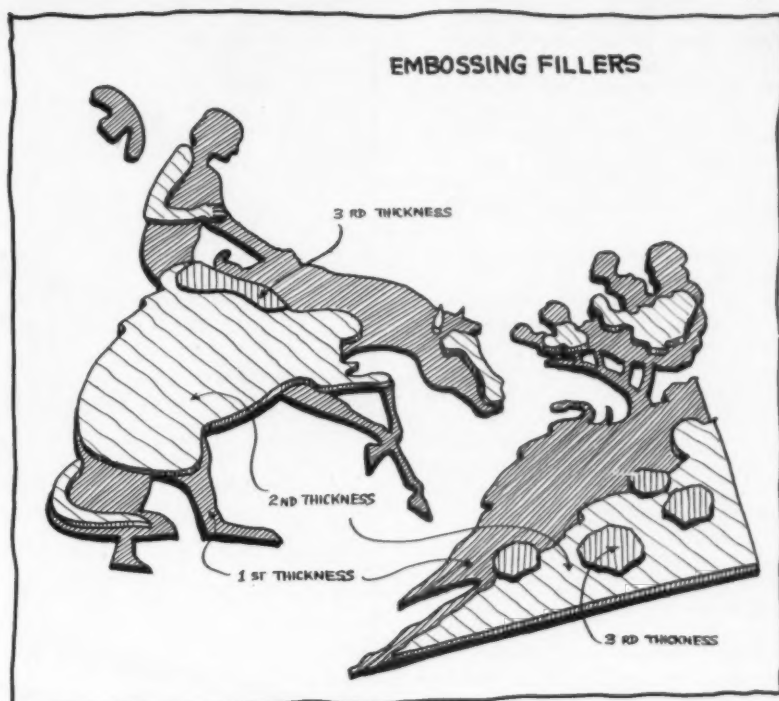


FIG. 2

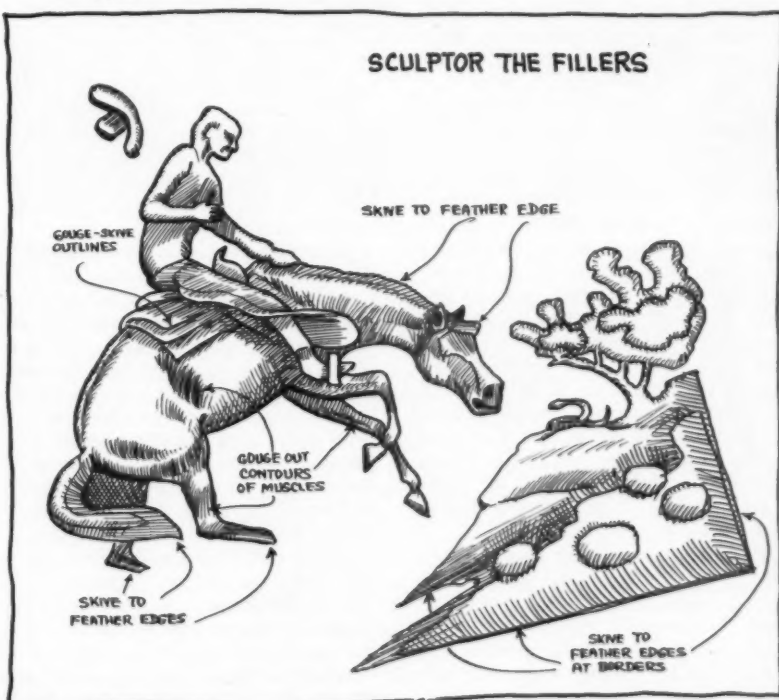


FIG. 3

stirrup, hip and tail of horse, horse's nose and length of face, near foliage of bushes and rocks and brush in foreground. A third thickness of 4 oz. leather was used on Wrangler's leg, foreground rocks and brush.

After carefully cementing these pieces together . . . take a very sharp

knife and round all the edges (Xactos work fine here). Skive and gouge the fillers to the general contours of the figures . . . always bearing in mind that the thickness of the carving leather will cover the filler. This work is much like sculpturing . . . but
(Continued on Page 8)

need not be done in fine detail. A general, rough model is all that is required (see Fig. 3). Care should be used to not "overdo" the height of the filler. Also be careful that filler of horse's legs is not too thick. Round knees, legs and hooves carefully. Gouge holes for the horse's nostril and ears. The hat was also embossed with one thickness of leather.

Clear off your stamping bench to make plenty of room for the carving leather. If your marble is not as large as the leather . . . either inset the marble flush with the top of the bench or raise the height of the bench flush with the top of the marble, with boards, books, etc., so that a reasonably even surface is made. The reason for this is that the leather will not unduly stretch by bending over the edges of the marble.

The tracing was transferred to the leather while the leather had more moisture content than is normally used, since the carving was so large and much of the moisture would evaporate before the tracing was completed. The real secret to carving and stamping ease is never to let the leather completely dry out until it has been finished . . . at least all of the main, heavy stamping. The finer details can be modeled and added last with a little extra moisture as you work . . . such as with the hair of the horse, facial expression, clothing wrinkles, etc.

Obviously, a picture of this size and detail cannot be carved and stamped in a single day . . . so the problem is how to keep the leather moist and prevent it from drying out, until you have finished most of the work. First off, a picture of this size should *never* be attempted on a part-time basis . . . you have to devote full time to it! Start early in the morning . . . keep at it steady . . . work on into the night and don't be afraid to miss a meal or two. Get up once in a while to stretch and walk around the room if you have to . . . but *stay with it* if you want the best results.

To aid in preventing loss of moisture, I usually work on a section at a time . . . such as the bush, snake and right foreground. Rough-bevel the outlines of the bush, snake and bank; turn the leather over on towels and push out the areas to be embossed with a smooth instrument—table spoons work fine! The rough-beveling will clearly show on the flesh side of the leather so you can locate the position of the filler. Use rubber cement and smear a good coating on the filler and in the cavity . . . slap the filler in place before the cement dries, turn the leather back over on the marble and continue stamping as

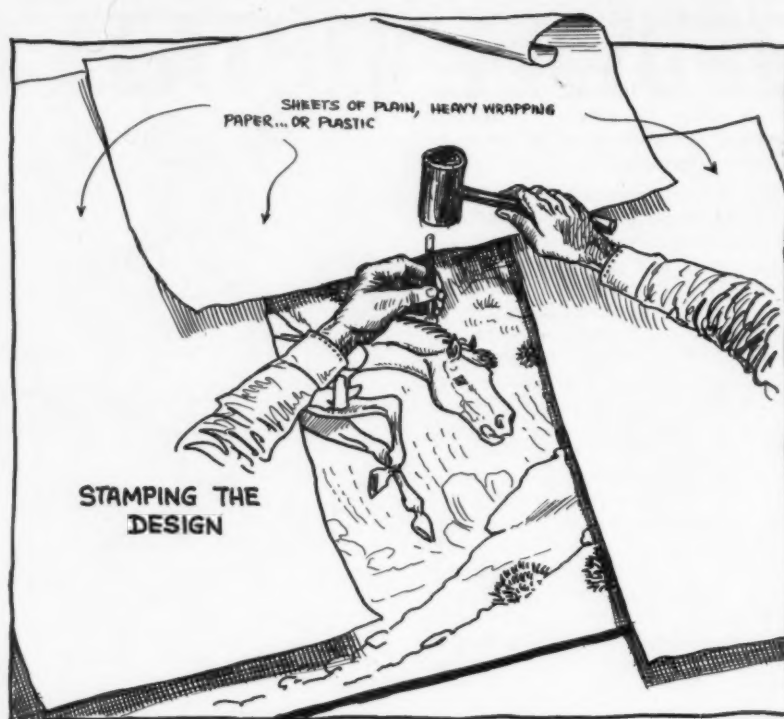


FIG. 4

with regular work. Cover the remainder of the leather with plastic film or heavy, plain wrapping paper (never use colored—or newspaper). See Fig. 4. This holds the moisture and humidity. If you note spots beginning to dry . . . dab a little moisture on them with a sponge and cover them back up.

Complete beveling a section at a time, working as fast as you can. As stated before, the final details can be put in later. Now, move over to the next section, such as the upper half of the rider . . . or the horse's head and neck. Here you'll have to rough-bevel the entire outline of horse and rider and insert the filler before continuing. Apply a little moisture to the section you have just finished and cover it up as with the rest of the leather.

When duties call you elsewhere or you feel you'd better "knock it off" and get some sleep . . . remove all the covering, inspect the leather for drying spots, add a little moisture and carefully wrap the entire piece back up in your large plastic bag. Wrap all this in a blanket, if desired. It will be ready for you the next day, and in very fine condition.

By working large carvings in this manner, it is possible to work the leather with the proper moisture content thereby attaining the best stamping results. Never mind trying to carve the saddle floral detail until after all the main stamping is com-

pleted. Even if the leather completely dries, you can re-wet this area and carve the saddle design as it will only be in shallow relief anyway. The same applies to the "hair" on the horse. In my case, the horse was re-dampened and all the fine hairs scratched in one at a time with the point of a No. 3 modeler. The hair detail could be omitted entirely, but then the picture would lose much of its realistic effect. It takes TIME and PATIENCE to carve a picture of any size . . . if you have neither, I'd suggest you never begin as it will only lead to disappointment and failure. Anything of real value and rewarding personal satisfaction demands Time and Patience . . . they all go hand in hand.

Coloring the scene was, of course, a tedious task. I used Omega dyes in varying stages of dilution and full strength in places where heavy coloring and solid penetration was needed. Time and space make it impossible at this time to go into all the details of how to color your leather as there are too many facets of the art to cover in a single article. Perhaps the cover illustration will aid those in using color. For the future, I am planning a book on the art of dyeing leather that I believe will be of great aid to all those desiring more knowledge of the subject. It will be a thorough study of all the phases of color dyeing, shading and antiqueing methods.

Making the Sterling Silver mountings was really one of the "fun efforts" of this project as Sterling Silver lends itself so well in combination with carved leather, and the end results are most gratifying. All of the pieces (thirty three in all) were made of flat stock, cut out with a fine jewelers saw and shaped with dapping punches. I even used some of the saddle stamps to shape the precious metal; such as the rope effect on the cantle of the saddle. Smooth shader No. 233 was used here. The pieces were carefully fitted to the carved leather and then wire-backs silver soldered to each piece. They were then buffed and polished with jewelers rouge and engraved in perspective, conforming to the scene. Holes were punched completely through the leather, wire-backs inserted and crimped on the back side for permanence.

For those interested in learning Silversmithing, I'd like to make this suggestion: Some years ago I wanted to learn this fascinating art, since it ties in so well with leather and I was bursting with new buckle ideas. I started in the Adult Evening Education Classes of a Jr. College; perhaps there is also one in or near your community. Though they may not have facilities to teach all the aspects of the trade, you can learn the basic fundamentals as I did and then go from there on your own, adapting these fundamentals to your own requirements. It is a lot of fun . . . and certainly very rewarding.

The Sterling Silver added such richness to the scene that I was indeed glad I had decided to emboss the carving. The rewards of personal satisfaction far out-weighted the added time and effort. To whoever wins this **GRAND PRIZE IN THE LEATHER CRAFTSMAN** Subscription Contest . . . I sincerely hope they will enjoy receiving it as much as I have enjoyed creating it. Many Happy Hours.—*Al Stohlman.*

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CRAFTSMAN SUPPLY HOUSE

Scottsville 2, New York



(Signal Corps Photo)

S/SGT HERSHMAN A "GRAND CHAMPION" AT MONTGOMERY FAIR
A prizewinner in spades is Air Force Staff Sergeant Boyd E. Hershman of the Armed Forces Institute of Pathology, who won a lion's share of ribbons at August's Montgomery County Fair, Gaithersburg, Md. Here he proudly displays (front center) the Grand Champion blue ribbon for Handicrafts and Miscellaneous Arts, won with the three-picture entry in the background, which also copped first prize in the leathercraft section. All of the sergeant's entries won, and all were leatherwork, executed by hand-carving and stamping with steel tools on damp leather. The 'grand champ' entry took him about 40 hours to complete. Others shown here are (l-r), loose-leaf binder, 1st prize; belt, 2nd prize; and portfolio, 2nd place. The sergeant learned his craft a few years ago at the Langley AFB hobby shop, and now has expanded to make everything from picture frames to cabinets to telescopes in the basement of his home in Silver Spring. Mrs. Hershman, Boyd, Jr., and friends are kept well supplied with wallets. A native of Philippi, W. Va., Sgt. Hershman entered the service in 1951; he has been an AFIP photographer since 1954.

While at Langley Air Force Base, Va., 1954, was sent to photograph activities at craft shop, became interested in leathercraft. Taught by M/Sgt. Frank Limandri.

Profits from leather have paid for complete set of wood working power tools and wood. Have produced cabinets, tables, etc. Also materials for telescopes. (6 in. & 4 in. scope made). The grand champion award at the fair was for the best in the division which included, oil painting on wood & glass, ceramic, block printing, weaving, etc.

The notebook was made from Craftaid 2815. The 3 pictures were from, "How to Carve Leather," by Al Stohlman. The portfolio and empress belt were the kits. 3 pictures — 1st prize and grand champion award. Notebook — 1st prize; Portfolio — 2nd prize; Belt — 2nd prize.



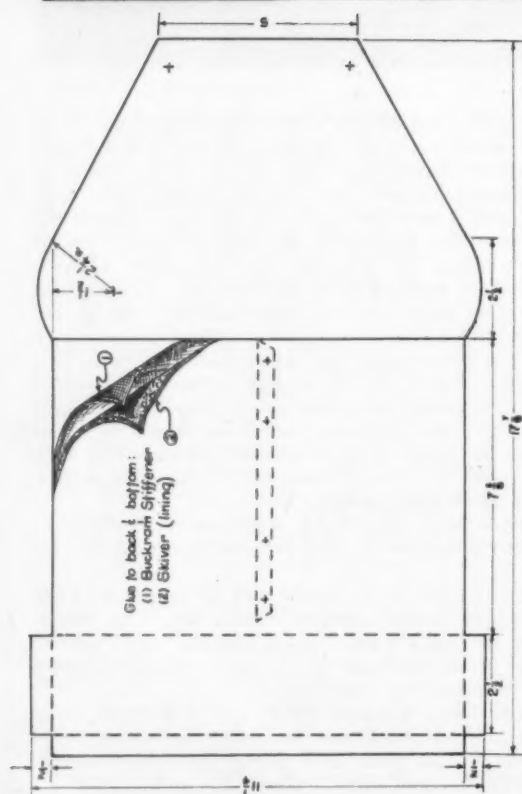
NEWS Photographer's Gadget Bag

By JIM MURPHY

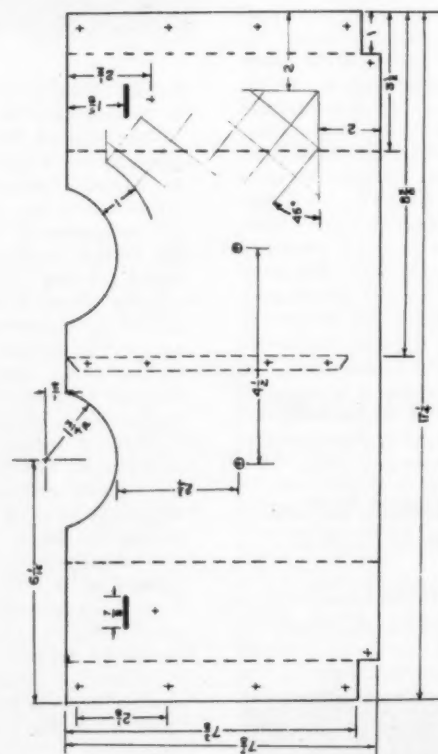
You don't have to be a professional photographer to enjoy the advantages offered by this unusual bag. A few hours of pleasant work and you will have a bag large enough to carry either eight 4x5 cut-film holders—or four holders with more than enough bulbs for a short outing. If you prefer the smaller film sizes you'll find the bag can carry a variety of equipment including a 5-inch reflector and attachments.

The bag's short carrying strap and soft flexible flap are functional variations from the conventional designs. The short strap enables you to suspend the bag high under your arm. Carried in this position the bag can be held close between elbow and body when you move about. You can run, climb or even turn somersaults to capture your picture of the year and never drop a bulb!

Short strap on this bag gives sufficient access to contents—yet allows photographer to run, climb, etc. without hinderance.



BACK DETAIL



FRONT DETAIL

Center divider folds as shown.



The soft moccasin-tanned flap folds neatly out of the way when not in use. You are allowed easy access to the bag's contents whether it is sitting on the ground or tucked conveniently under your arm. Although the flap is soft as chamois skin its high oil content offers adequate resistance to the weather. It is tough and for some applications outwears the hard-finished leathers.

Material for the bag costs about six dollars if you make it yourself. If tools are not available, you can have the bag cut and punched at your local handicraft shop. This is an additional expense, but it will allow you to dye, assemble, and finish the bag at home in one evening.

Construction of the bag is quite simple. The entire bag consists of only eight pieces plus lacing, rivets, snap fasteners, and loops. Three of the pieces—the back, stiffener, and skiver—are glued together immediately after being cut to size. This is necessary since the back and bottom, being of the same pliable material as the flap, need additional stiffening. The cross-hatched design is applied with a swivel knife and straight-edge to the cowhide front and side panels. After the holes for the rivets, lacing and snap fasteners are punched, the bag, strap, and strap hangers are dyed and assembled with rubber cement. This holds the pieces in alignment while they are being riveted and laced. If the double cordovan stitch, as shown, is used you will need approximately 7 yards of lacing.

The two strap hangers, the center separator, and the snap fasteners are the last to be attached. The bag is then ready for two coats of leather finisher, a quick drying, and its first jaunt with you and your camera.

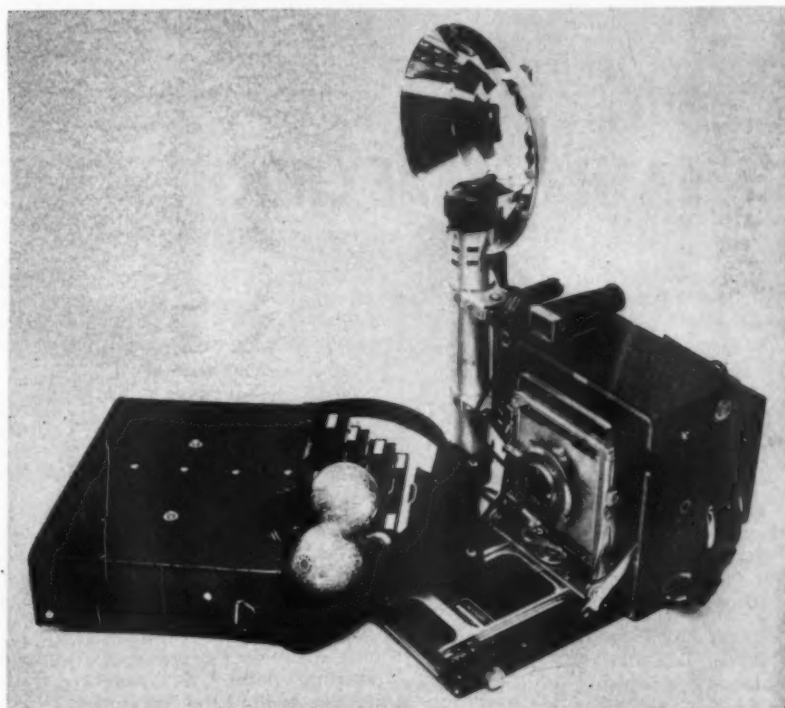
Materials List

1. Front & sides, 6 oz. tooling cowhide, 140 square inches.
2. Bottom, back, top and flap, Moccasin-tanned cowhide, 197 square inches.
3. Bottom and back stiffener, Buckram stiffener, 115 square inches.
4. Bottom and back liner, Sheepskin skiver, 115 square inches.
5. Lacing for edges, $\frac{1}{8}$ inch calf lacing, 7 yards.
6. Strap, 6 oz. tooling cowhide, $\frac{3}{4}$ x 28 inches.
7. Fasteners (fixed), Dot "Speedy" rivets, 20 (regular).
8. Fasteners (flap) Dot "Baby" snaps, 2.
9. Fasteners (strap) Dot "Baby" snaps, 2.

(Continued on page 12)



Soft top and flap fold completely back — film and bulb changes made without battling the usual stubborn hard top.



Although designed specifically for the 4x5 fan, this bag's outstanding features can prove useful to all photographers.

THEY SAY YOU CAN'T MAKE A

BUT ... *here's how you can make a*



AN EASILY MADE CROCHET CASE

By E. C. SUTTER

This crochet case is simply an ordinary 3-pound vegetable shortening can which has been covered and lined with a light leather, one ounce or so.

PHOTOGRAPHER'S BAG

(Continued)

10. Rings for strap, Metal "D" rings, 2 (3/4 inch wide).

11. Ring retainer, Metal belt loops, 2 (3/4 inch wide).

12. Compartment divider, 6 oz. tooling cowhide, 25 square inches.

Note: The materials used for finishing the completed project are not listed since the amount used is uncertain. Two popular finishes are *Neat Lac* and *Tan-Kot*.

12 The Leather Craftsman

The metal hinge has been snapped off and the edges filed smooth. A leather, 4 oz., hinge is riveted in its place. A finger opening loop is made of the same leather.

The cover of the can is dished somewhat deeply so a disk of 8 oz. leather is glued to fit inside the rim. Make a nickel-sized hollow in the center to thin it for the eyelet.

Cut the 1 oz. leather for the cover about 1/2" oversize and fringe this extra edge so that it can be bent down and cemented around the edge of the cover.

Use the back seam of the can as a starting point for cementing your leather around the can so that everything comes out square.

Eyelets on each side of the can

EDITOR'S NOTE: Ernst was first, as usual, with this tin can idea. Your editor had been delaying publication of his crochet bag because it was not carved. Then, when the beautifully carved and laced bag by Sears came to our attention, we delayed no longer. But, this should be only a beginning for ingenious leather craftsmen. See what YOU can do with this can idea!

are handle holes. The handle is made of silk cord (two pieces 12", with brass tips). Tie into a square knot for adjustment as desired. This cord may be bought in department stores or the 5 and 10.

Decorate to suit yourself. As illustrated the snake is a 3/4" x 36" piece of belt leather covered with a blue snakeskin. Yellow sequins with black beads for the eyes. If you use this idea remember to wet the belt leather thoroughly and wrap it around the can, holding it in place with rubber bands until it dries, so that it lies flat to the surface.

Use any good cement. Craftsmans was used here.

The Aquarium Handbag

By Lloyd Sears

The bag pictured here was made on a one-pound coffee can. The exact size depends on the size of the can you use, but this one measures approximately 4 1/2 inches high by 16 1/2 inches in circumference. Measure your can and cut the side piece to fit.

The Aquarium Bag pattern was made by adapting obsolete Craftaid No. 2390. The fish pattern is repeated three times. Leather is joined at the seam of the can, lacing with a cross stitch to pull it up to a snug fit. When punching lacing holes, be sure you have the same number of holes on each end of the leather—and that they are opposite each other.

Cut the bottom piece to fit inside the circle formed by the side piece. When lacing the bottom to the side,

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A SILK PURSE OUT OF A SOW'S EAR

a beautiful handbag out of a tin can!

use a curved awl. Here, again, you must be sure to have the same number of holes on the bottom piece (circle) as on the matching edge of the side piece.

Punch completely around the inside of the bottom portion of the side piece first, fit in the bottom piece, mark lacing holes opposite the punched holes with the awl, then take out the bottom piece and punch the holes.

The lining leather is glued on the inside of the can. Rubber cement won't hold. Use a celluloid cement, such as *Amco*. Cut the bottom piece (circle) first, then the strip to line the side. Cut the side strip higher than the can. After it has been glued in place, trim to the desired height ... slightly higher than the can. Punch tops of both lining and outside covering and lace. A double cordovan was used in this case.

For the top of the bag, begin by laying the purse, upside down, on the leather and draw around it with your tracer. Next, cut a lip for the top. This will be a strip of leather, one inch wide by the circumference of the top disc. Cut pieces of lining leather to fit inside both these. Cement lining pieces in place.

When lining has been cemented to the top circle, cut two slots in the assembly for the carrying strap. In this case, a $\frac{3}{4}$ " bag punch was used.

The cap of the bag was assembled like the bottom, using a curved awl to open the holes and marking the disc as the bottom was marked.

The carrying strap is $\frac{3}{4}$ " x 20". It comes down through the slots in the cap and was attached to the sides of the bag by stitching. Rapid rivets would do as well. Position the ends by almost closing the cap over the body of the bag and marking.

Lacing used on this bag is $\frac{1}{8}$ " medium brown goat. Coloring was done by using Omega kelly green, thinned 10 to 1 with alcohol for the water, Omega dark brown on the fish and leaving the light, ribbon stripes the natural leather color.

Design on the top of the bag cap was a repetition of the fish, *without* the water pattern. For that matter, any billfold craftaid can be used for the entire bag decoration. Repeat twice for sides, use one design for top.



The Aquarium Handbag

Here are two pictures of a most unusual handbag that was completed by T/Sgt. D. E. Ohlerking, A.F., while stationed in the Pacific area.

There was a bit of a hassel with Customs officials when the bag came to us by air mail . . . but Sergeant Ohlerking convinced them that he was right and we paid no duty.

After we photographed and returned the bag, Sergeant Ohlerking wrote us that he had sold it for a good price. And well that he did.

The bag measured 10" x 6" x 3". Decorations were dyed in pastel shades of dusty rose and brownish green with a soft red background for the roses and leaves. For the most part, though, the color was natural leather.

A most interesting feature was the glove pocket in back. The lining was brown suede. The only fault we could find with the bag was the need of better hardware . . . a common complaint, for many bags deserve much better clasps than are now available.

Sergeant Ohlerking says that he had tried several brands of dye and found that he could achieve the pastel tones he wanted with Neat Dye. To continue in his own words:

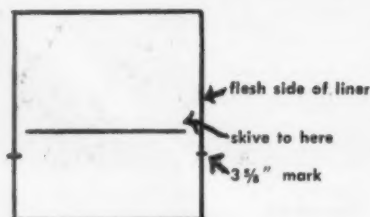
"The use of color has proved very interesting to me; it can add so much and, by using Neat Dye, is so simple.

"On its return, my bag took first place in a recent Crafts contest here. As you can imagine, I am well pleased. I had the bag sold as soon as I received it and had to turn down three more sales.

"The rose pattern is of course 'Stohlman'—the style is the cumulation of a bunch of ideas that I have received from interested persons. The method of assembly is the result of trial and many errors, ending in a product that gives me some feeling of pride."

ASSEMBLY INSTRUCTIONS

After carving, (1) lining is cut to fit body of bag. (2) lining for front flap is cut to overlap $3\frac{5}{8}$ " from bottom. (3) lining for front flap (overlap is backed) is made like this:



(Continued on page 16)

OVERSEAS PRIZE WINNER

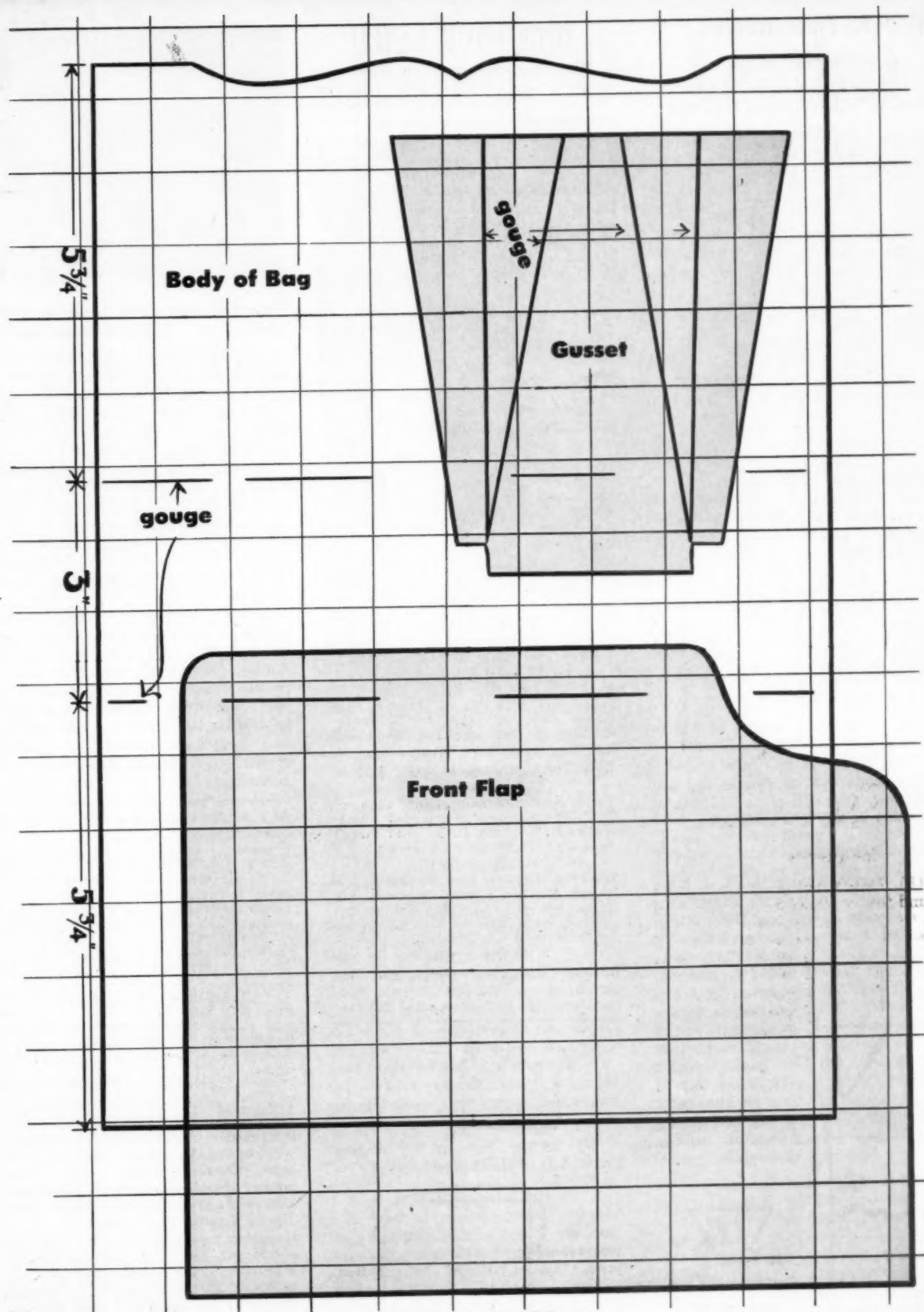
By T/SGT. D. E. OHLERKING



Beautiful Pastel Tones Achieved by Neat-Dye Make This Bag Outstanding in Color.



Unusual Glove Pocket Shown by Photographing Bag From Above



Each Square Equals 1" Square

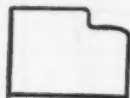
Vol. III, No. 2

The Leather Craftsman 15

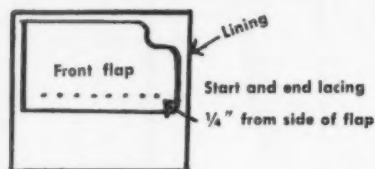
OVERSEAS PRIZE WINNER

(Continued from page 14)

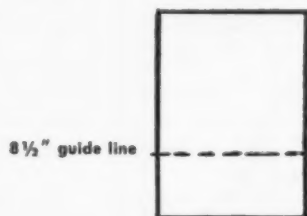
(4) Front flap is skived on bottom. Skive $\frac{1}{2}$ " approx. $\frac{3}{4}$ of thickness.



(5) Lace front flap to lining, making guide line at $3\frac{3}{8}$ " mark. Lace with over-and-under stitch, smooth side of lace on inside of bag.



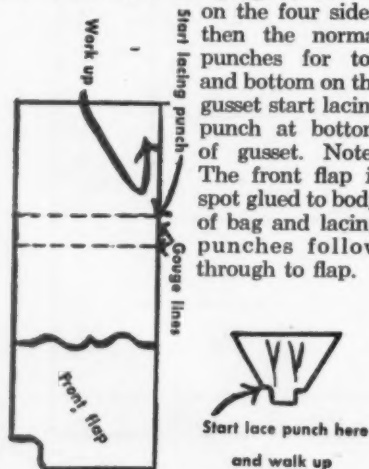
(6) Lining for body of bag is then sewed to lining of front flap after pocket is sewed on. Make guide line on scuffed side of suede $8\frac{1}{2}$ " from top of lining.



Lay front flap on, suede up, and hand sew. This will place the bulk of the joint in the fold of the bag.

(7) Line gussets.

(8) Punch lacing holes. I have found that by making the gouge lines on the body of the bag and putting holes in from the gouge lines UP on the four sides, then the normal punches for top and bottom on the gusset start lacing punch at bottom of gusset. Note: The front flap is spot glued to body of bag and lacing punches follow through to flap.



JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

CALIFORNIA

The Leathercraft Guild, P. O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome. Refreshments served.

ILLINOIS

Illinois Valley Leather Guild, Irene Bawder, Secretary, 327 Francis Street, Peoria, Illinois. Meetings, third Sunday of each month.

Prairie States Leather Guild, Virginia Barber, Sec., 4812 So. Ada St., Chicago, Ill. Meets second Sundays.

IOWA

Mississippi Valley Leathercraft Guild, Vince Briggs, Sec., 725 E. 15th St., Davenport. Meetings held the second Wednesday of every other month, beginning Sept. 10, 1958, at 317 W. 3rd St., Davenport.

MAINE

"DOWN EAST" Doodler's Association . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

MICHIGAN

Detroit Leathercrafters, Joan I. Schmitt, Sec., 2709 25th St., Detroit 16, Mich. Meets third Mondays.

Flint Leathercraft Guild, Mrs. Edith Swan, Sec., 1624 Fay St., Flint 6, Mich. Meets second Mondays.

Michigan Leather Artisans, Mrs. Ursula Du Bois, Sec. 5522 Mead, Dearborn, Mich. Meets second Mondays.

MINNESOTA

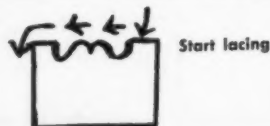
North Star Leathercrafters Club, St. Paul, Minn. For information, write: Walter G. Layman, Pres., 7132 Twelfth Ave., So., Minneapolis 23, Minn.

MISSOURI

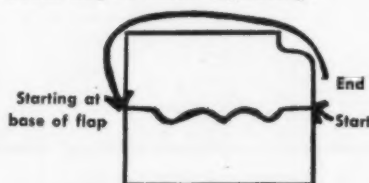
The Pony Express Leather Guild of St. Joseph, Mo. Mr. Randall Casebolt, Sec., Route #4. Meetings 2nd Friday evening of each month, at 7:30 in the Craft Room of the Museum.

NEW YORK

Eastern Leathercraft Guild, Mrs. Walter Chambers, Sec., 353 Oakwood Road, Rochester 16, N.Y. Meets 2nd Wednes-



(9) Lacing starts on top of bag. Front flap is laced separately.



Robert Muma demonstrating book-binding at a previous Assembly.

The 5th INTERNATIONAL ASSEMBLY OF LEATHERCRAFTSMEN will be held on May 2nd and 3rd at the Hotel Durant, Flint, Michigan. Host for the Assembly will be the Flint Leathercraft Guild.

As we go to press, the committee chairmen are busy getting the groundwork laid. Further announcements will be made on progress. General Chairman is George Maker, 3706 Mason Street, Flint, Michigan. Please write him for additional information.

There are, at present, eight Guilds participating in this big event. The support of all Guilds is requested. And, it is not too early for individuals to plan on being present to see what other craftsmen are doing in leather, to study techniques that will be demonstrated by leading craftsmen of the United States and Canada.

days at Rochester Museum of Arts & Science.

Frontier Leather Art Guild, Mary Brady, Sec., 17 Siegfried St., Amherst, N. Y. Meets second Thursdays in Buffalo.

Leather Guild of New York, organized January 23rd, 1958 to serve the Metropolitan New York City area. For further information write Hertha Ponko, Sec., 328 E. 78th St., New York 21, N. Y.

Taurus Leathercraft Guild, 94 Boston Post Rd., Larchmont, N.Y., meets the first Friday of each month except July and August. For information, telephone TEnnyson 4-1880 or write above address.

CANADA, ONTARIO

The Canadian Society of Creative Leathercraft is a national association of local branches and individual members, who receive the Society's quarterly bulletin, "Canadian Leathercraft". Information from Membership Chairman, Miss E. A. Prince, Apt. 101, 3580 Yonge Street, Toronto 12, Canada.

Hamilton Leathercraft Guild, Mrs. Harold Wilson, Sec., 400 Charlton Ave. W., Hamilton. Meets second Thursdays.

Windsor Leathercrafters, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor. Meets Mondays and Fridays.

By BETTY P. STUART

Humor on leather is fun. Creating a caricature that reveals human nature clearly and delightfully is a warm and satisfying experience.

As the result of an aggravated back condition, I made a visit to a chiropractor. In appreciation of the help he gave me, I made a small secretary for him. The mechanics were simplicity itself. I used a piece of thin tracing film and traced my plates accurately after having cased my leather properly. A sharp, hard lead pencil grips the paper and gives a finely detailed line to follow.

I beveled only sparsely. Where the hair on the figure stood up there was no need to bevel. Stars and perspiration effects were cuts, unbeveled. Especially, I did not bevel around the base of the figures, since they must have a solid base to rest on and to bevel would have given the impression that they were hanging in mid-air.

Motion lines on Plate II were cut from top to bottom in order to give the impression of a force going down. In contrast, notice the swivel cut over Plate IV. It goes from bottom to top to indicate an upward motion, which is necessary in this scene.

The staff and notes are cut, but emphasized with the use of dye. Full strength dark brown Omega is used; also on the eyes, mouth and shoe soles.

Facial expressions and eyebrows are acquired with cuts alone. No modeling whatsoever has been used on the face. Varied sizes of checked bevelers are used around the figure, and No. 895 on the figure, when necessary.

But there is more to humor on leather than just mechanics. It is said, "When a fool opens his mouth you can see right through him." This is true, especially of material used in fabricating caricature. Yet, such material is based on sound principles of artistry and psychology.

Now, don't get frightened by these high-sounding words. The value you place on laughter may also be reflected in the amount of money a prospect will pay for just that additional emotional response that he may get from a selection of humor on leather.

You see, you don't actually have to play the fool like a court jestor, a clown that once added richness to life at ancient court. But it will be interesting to you to know *why* people enjoy good humor, and how you can create or capture humorous effects.

There are, in fact, just two types of basic effects. These are simple and easy to understand; all others are but

Humor On Leather



In this secretary, prepared for a chiropractor, we have four plates. Plate 1, the chiropractor begins working on his patient. Plate 2, he continues the treatment by jumping in the small of the patient's back. Plate 3, he twists the patient into a knot. Plate 4, the chiropractor who has been working very hard collapses, while the patient walks away singing. Such humor is priceless and can be made permanent in leather.

variants. The first is comic; the second, tragic.

The comic effect is produced by considering absurd behaviors which do not leave the character in a desperate plight at the end of the action. What we mean, by example, is that type of behavior that varies widely from what, at the onset, we were led to believe would happen.

At a banquet the lady sitting next to the silent, grumpy old man gets up and empties the contents of her soup dish over the old man's head.

In horror, he exclaims: "Why did you dump that mushroom soup over my head?"

"Mushroom?" the lady replies calmly. "Why, I thought it was tomato!"

This is the typical shaggy dog joke, and it extends from a lower level of comedy. There is no premeditated character development here, no expression of a character trait, such as honesty, bravery, cowardice, or stinginess.

True comedy, on the other hand,

grows out of the second effect, is closely akin to tragedy. There is one important addition: behavior in true comedy must grow out of some definite character trait. It must be a natural reaction to some situation.

Consider, for example, a fat man wearing a tall hat, a black coat, and carrying a gold-headed cane who marches majestically up the aisle of a church during a wedding ceremony. As he passes, his toe catches on the projected tip of a spectator's umbrella, and he falls flat on his face. His cane catches his vest and rips off three buttons and his face turns purple. In this instance, the scene is not comic, although having tragic overtones. It is merely funny.

Consider this same dignified gentleman in the light of true comedy with character development. Suppose that he were the bride's father and that his trait was petty vengefulness. Suppose that his daughter had set her heart on a large wedding to which

(Continued on page 18)

HUMOR ON LEATHER

(Continued from page 17)

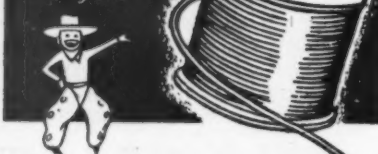
he objected strenuously on account of the expense. Suppose that her mother had sided with the daughter and over-ruled the old man's objection. Then suppose that his vengefulness began to work.

He had made up his mind he would take all the joy out of the church affair, so that his wife and daughter would wish forever that they had let him have his way. He sets out to foul-up the wedding to the best of his ability. He manages to lose the wedding ring. He bribes six chauffeurs to deliver the wedding party to the wrong church. He helps a hundred bystanders sneak in the side door of the church and grab all the front seats. And, after the mother and the girl and the neighbors and the preacher have been thoroughly harassed, he blunders up the aisle, sticks his toe under the umbrella and spills headlong at the feet of the outraged women folk.

This would be true comedy, and it would be a joy to capture it on leather, either with realism or in caricature. The challenge is yours. There is a wealth of such comedy in human character. Sometimes it defies classification for every trait shows a

LOW PRICES TOP QUALITY LACING

for quantity
buyers



EXTRA-STRONG GOAT & CALF LACING
— continuous length, full beveled, vat dyed, finest quality you can buy. 50 yds. to spool, 3/32 & 1/8". Write for prices 100 spools or more.

HOW TO FIGURE AMOUNT OF LACING NEEDED

Running or In-and-Out Stitch—1½ times the distance to be laced.

Whipstitch—3-3½ times the distance to be laced.

Single Loop Stitch—6-6½ times distance to be laced.

Florentine Lacing—3½ times distance to be laced.

Cross Whip Stitch—6 times distance to be laced.

TEXAS LACING COMPANY

712 N. THROCKMORTON FORT WORTH, TEXAS

18 The Leather Craftsman



Top photo pictures Delbert Harrill of the Tandy Leather Company, Kansas City, Missouri, branch, and Tom Swafford, Secretary, St. Joseph Hobby Show. Bottom photo reveals the Pony Express Leathercraft Guild display with two eager students of the craft.



The annual St. Joseph, Missouri, Hobby Show revealed an increasing interest in leather craft. With one commercial exhibit and three craft exhibits, leather craft was spotlighted as close to 3,000 visitors filed by.

thousand different faces and colors. There are, however, several great types which can be recognized easily.

The first type has a single trait developed consistently in one direction. We as viewers or readers do not at first anticipate the act which may be normal for him. For example, there is the very frugal type, stingy beyond belief. Despite the fact that he generously takes the Boy Scout club members to the circus, we do not anticipate that he will make them pay their own way in.

The second type has a character trait which collides with yet another trait in the same person. A shy man falls in love. Is he too shy to propose or will his love for the girl be overpowering? The outcome cannot be easily deduced from either trait singly; it must take shape from the situation.

A third type has a trait that is stimulated by a given situation, yet is mysteriously checked by some other trait or outside object. Here is the

comic situation wherein you watch the character walk up the street completely unaware of an open manhole. You expect him to disappear down the manhole but just as he steps upon it a head appears out of the manhole, the character steps on the head, and sails happily over the manhole, unendangered, on his way.

Finally, let's look for a moment at some specific illustrations:

The salesman who smiles all day long, comes home to plop dejectedly into his chair, unsmiling.

The businessman who bullies his clerical help during the day, but who is meek as a lamb in the presence of his wife.

The truck driver who is argumentative, loud, while driving his truck, but quite the opposite in his car. He's playing a part.

Do you get it? Fun? I'll say. For it's creative, and something different in leather. Your customers will love it, too, just like my chiropractor loved the one I did for him.

Vol. III, No. 2



FOUR STARS for the general—This six-gun, belt and holster were presented General Curtis E. LeMay during a recent visit to Fort Worth. Material for the belt and holster was furnished by Tandy Leather Company and the leather work was done by Craftsman Jerry Jennings. Presentation was made by Frank Kent, president of the Fort Worth Air Power Council.—Star-Telegram photo.

By JACK RIPPER

Leather craftsmanship played a key role recently in honoring General Curtis E. LeMay, Air Force vice chief of staff, during a visit to Fort Worth.

The general was presented a western six-shooter, holster and belt at a luncheon in his honor by Frank Kent, President of the Fort Worth

Air Power Council.

The craft work on the holster and belt was done by Jerry Jennings, Fort Worth leather craftsman. Material was furnished by Tandy Leather Company.

LeMay, acknowledging the honor paid him at the luncheon at Shady Oaks Country Club, said he might use the gun on "some of those folks

PACE-SETTER PRIZE WINNERS

Well, leathercraftsmen, the response to our contest in which you'll win all the prizes has been very heartening. We have the following announcements to make to you. The pace setter prize winners are:

Area I: William A. Thompson

Area II: Wade W. Donaldson

Area III: E. C. Lane and
Alene Padgett, tied

Area IV: Pete Gonzales

Area V: Sgt. Harold R. Theisen

All these winners each receive the pace setter prize worth \$25.00, twenty craftaids of their choice. For those of you who didn't win a pace setter award, you can still work toward our Progress prizes.

The Leather Craftsman will award five Progress prizes, each worth \$50.00 and consisting of 30 Crafttools of your choice to our subscribers leading the contest on January 31. Why not win the Progress prize for your area?

It's easy to win. You just introduce *The Leather Craftsman* to your friends and acquaintances.

Sell subscriptions to people who will profit by reading your magazine—to members of your groups, to clubs, schools, libraries, hospitals, doctors' offices, barber shops, beauty parlors—wherever there are minutes to spare and one or more persons to spare them.

You contestants know the advantages of leathercraft; you know the value of your magazine.

Tell new readers about them and make a better magazine for everyone. The more you tell—the more you sell—the better chance of winning the beautiful first prize, the \$1,500.00 masterpiece of leather art by Al Stohlman.

in Washington" if he was promised Texas sanctuary from a Washington posse.

LeMay and other delegates to the 1958 Air Force Association convention were in Fort Worth taking a look at the Air Force's newest jets in action at Carswell Air Force Base.

Craftsman Jennings carved and dyed the holster and belt. Four silver stars for the general decorated the top of the holster.

"Doodits"

BY GUS BOUQUET

IN LEATHER

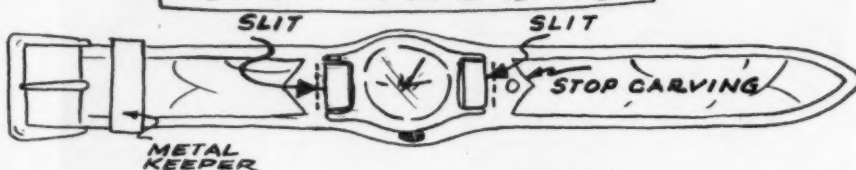
Carved
WATCH BANDS
FROM SCRAPS



“DOTTIE DOODIT CLAIMS THAT PEOPLE CAN'T HELP BUT ADMIRE YOU WHEN YOU SIT AROUND WITH A NICE HAND TOOLED WATCH BAND ON YOUR WRIST.”

WE THOUGHT YOU WOULD LIKE THESE ...

• SPORT TYPE BAND •

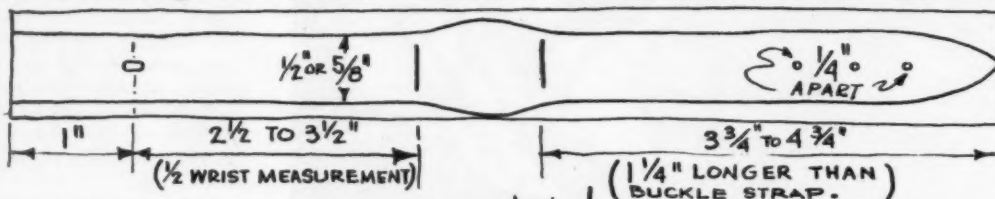


1 PUT THE WATCH ON A PIECE OF PAPER AND DRAW AROUND IT $\frac{1}{8}$ " LARGER ...

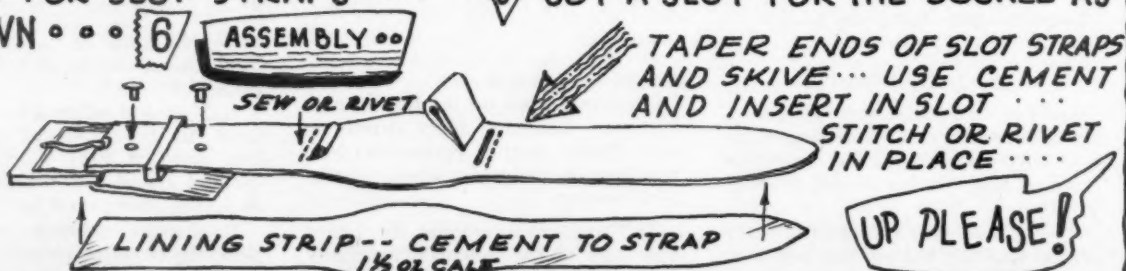
BE SURE PAPER IS LONG ENOUGH TO MAKE THE STRAP PATTERNS ...



2 MEASURE BETWEEN PIN HOLDERS, AS THIS WILL DETERMINE WIDTH OF SLOT STRAPS ... DRAW STRAP LINES TAPERED TO $\frac{5}{8}$ " AT ENDS ... WRIST DETERMINES LENGTH OF STRAP



CUT TAPER END FROM PATTERNS ... 3 NOW ... CUT STRAP PATTERN OUT OF THE PAPER AND PLACE ON A STRIP OF $1\frac{1}{2}$ OZ. CALFSKIN ... USING A TRACING TOOL, MARK AROUND THE PAPER ... CUT THE STRIP FROM THE CALF ... 4 CUT TWO PIECES OF $1\frac{1}{2}$ OZ. CALF $1\frac{1}{4}$ " LONG FOR SLOT STRAPS ... 5 CUT A SLOT FOR THE BUCKLE AS SHOWN ... 6

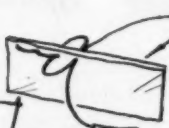
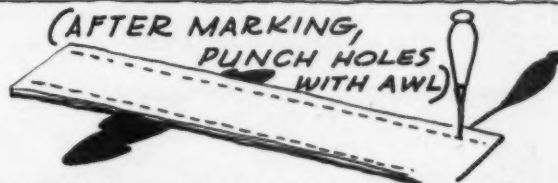


AFTER CARVING DESIGN, ASSEMBLE, CREASE EDGES AND STITCH ...

7 SADDLE STITCH LIKE THIS:
MARK HOLES WITH TRACING
WHEEL (POUNCE WHEEL) OR
EVEN AN OLD CLOCK GEAR.

SEW WITH A NEEDLE AT EACH END OF A YARD OF WAXED THREAD.

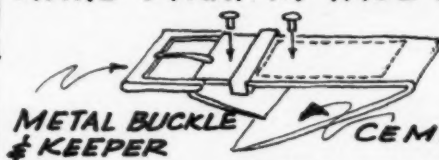
(AFTER MARKING,
PUNCH HOLES
WITH AWL)



LIKE THIS): PULL EACH STITCH IN
TIGHT •• TIE ENDS
TOGETHER AT END ••

PLAIN BANDS

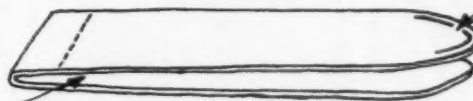
THESE ARE SIMPLE TO MAKE! •• CUT A LONG
STRIP OF 1½ OZ CALF (TWICE LENGTH OF STRAP)
MAKE STRAP AS WIDE AS SPACE BETWEEN PIN PRONGS ••



METAL BUCKLE
& KEEPER

¼"

CEMENT



CREASE
EDGES

AFTER CARVING, RE CREASE EDGES, APPLY CEMENT
AND STITCH •• IN CARVING THE DESIGNS BELOW, STOP KNIFE CUTS
AT CREASE • BEVEL WITH NO. 936 & 701 • BACKGROUND WITH NO. 100 TOOL •
ADAPT THESE PATTERNS TO ½" OR ⅝" STRAPS ••

KNIFE AFTER CUTS



USE
KNIFE

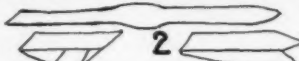


USE A NUMBER 350 SEED AT EACH STRAP HOLE •••
BE SURE AND APPLY EDGE ENAMEL TO ALL EDGES •••

• REVIEW •

1

MAKE PAPER PATTERN



2

CUT AND FOLD LEATHER

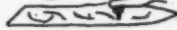


3

TRACE DESIGN ON
TRACING PAPER

TRANSFER PATTERN
TO CASED LEATHER

5



CARVE

6



ASSEMBLE, DYE &
STITCH OR LACE

"DON'T SIT ON YOUR SCRAP
LEATHER •• ITS
WORTH MONEY
TO YOU •• LOOK
FOR FUTURE
PROJECTS FOR
SCRAP IN
COMING
DOODITS"



723

843

722

403

701

502

209

200

359

848

104

215

425

842

See "Craftool News" in lower right corner for news about *Doodle Digest*. It contains the best from all the *Doodle Pages* in the digest of quick, easy-to-use designs. . . .



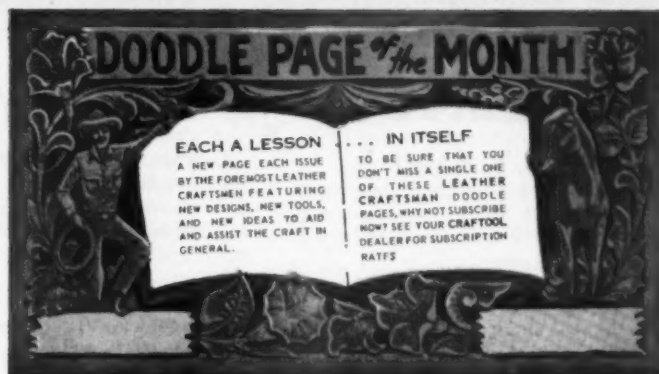
104

708

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970

838



TAKE YOUR CHOICE

by Christine Stanley

Are you interested in making a briefcase, handbag, desk blotter, picture, or what not? The designs are all here, combined within this one Doodle Page.

To make a picture for framing, drop the corner florals and continue the border lines, using a ruler. If you choose, use one of the geometric borders and continue it all the way around the picture, again, using a ruler to keep the border lines straight.

For a desk blotter, choose any one of the corners you like and use one of the geometrics for the border, leaving out the figures of course. The borders can be increased to any length desired to fit the size blotter you intend to make.

For a handbag, you might want to use only the panel shown inside the border of the geometric design. In this case, square the pattern with a ruler and ad lib enough of the surrounding pattern to fill in the corners. If it should be a little large for your project it can be reduced by cutting enough off each side to fit.

A good briefcase pattern could be had by using the design as though you were making a picture for framing except that you would make the panel the size needed for the case and carry the geometric design all the way to the edge. An alternate to this would be to use one of the corner florals as corners on the briefcase.

The texture of the wood is created simply by using the point of the spoon of the Crafttool No. 3 modeling tool. The hay is made with the No. 366 tool by walking the tool along as you gently strike it, much the same as using a beveler. Don't make the tool marks too even or you will lose the hay effect.

There are many places where a small single floral can be worked in with initials.

The geometric tools are excellent for decorating leather when you do not wish to spend too much time carving. You have no doubt noticed, much police officer's leather gear is decorated in geometric designs. Another good place to use them would be camera cases or other cases where the article may be subjected to hand usage.

If you enjoy a multi-purpose design such as this we would like to hear from you. As soon as we get an indication of what you, the leathercraftsmen, are interested in—we get right to work on a Doodle Page to cover that phase of leathercraft.

Crafttool Co., 4921 Exposition Blvd., Los Angeles 16, Calif.

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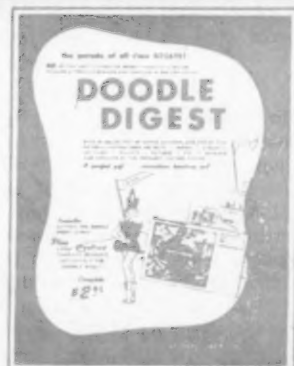
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A History Of Leathercraft

By H. W. WALLER

If you think that there is money in leathercraft today you are right; but you should have been around a few centuries ago.

There was not only money in leather in those days but there was also money made of leather. That's right! As recently as 1574 leather coins were issued and used during the Siege of Leyden. Before and since that time, leather has been put to just about every other use imaginable.

We have heard that leather money has also been used in the United States since then but we have not been able to confirm this.

In Biblical times man first began to use leather through necessity. According to the Bible (Genesis 3:21) "Unto Adam and also unto his wife did the Lord God make coats of skins, and clothed them."

We also learn, through the findings of the anthropologists, that the caveman was clothed in hides of fur-bearing animals. While there is no definite evidence, there is very little possibility that there was much decorative art or carving on leather at that time. There were no suitable tools with which to work leather. The only tool available was a piece of flint, chipped to provide a scraping edge.

Documentary evidence of the beginning of the craft is vague and sketchy. A thirteenth century manuscript shows a crude drawing of a bovine being slaughtered and it is presumed,—in the manuscript—that the hide was to be converted into leather and put to use in any of the then-limited ways the material was used.

Leather, with or without the fur on it undoubtedly was a factor in the survival of the early man. This was definitely true of the great ice age.

In all probability the only method of treating hides in those days was the rubbing of the dried hides thoroughly with the brains and fat of the animal until they were "cured" or, at least were made more pliable.

Another method was chewing the leather until it was softer and more supple. This method was practiced extensively by the American Indians and is today still done by Eskimo women.

So, leather thus treated was used in the early times for shoes, (moccasins) garments, shelter and other necessities.

Decorated Leather

As civilization progressed and as the arts became more advanced man began to decorate leather, by adding metal trimming, such as silver mountings and by dyeing and by carving and stamping.

Some definite documentary does exist from about the eleventh century. It was written in Aelfric's Colloquies that "I buy my hides and skins and prepare them by my craft and I make of them boots of various kinds, ankle leathers, shoes, leather breeches, bottle, bridle-thongs, flask and budgets, leather neck-pieces, spur-leathers, halters, bags and pouches, and nobody would wish to go through the winter without my craft."

In that list are probably found just about all of the uses of leather at that time.

Authentic evidence such as parts of leather with silver ornaments attached to them exist in museums today, and are definitely identified as parts of Saxon drinking cups. These were discovered in England in 1848.

Egyptian Leather

And, to go back further than that for a moment, the dry desert sands of Egypt, Chinese Turkistan and other arid locations have yielded to excavators, excellent examples of perfectly preserved leather articles that were in use as far back as 5,000 B.C.

And to think that it has taken modern man so long to discover the craft as a hobby—and to realize the satisfaction that there is in working in leathercraft. However, judging from the advancement and rapidly growing popularity of the craft, we are making up for lost time.

Leathercraft may have been a rather crudely executed vocation in the primitive times. There is no doubt however that a foundation was laid which advanced very noticeably in the middle ages and continued to improve, as a craft, up to the present. It will be interesting to observe how far the craft advances during the next twenty years—and the next fifty—if we're still around.

Primitive Leather Curing

Written history tells us that one of the first methods used in working leather was known as "cuir bouilli." Translated, "cuir" means leather and "bouilli" means boil. As "boiled leather," the term was used to describe a method of moulding and hardening leather.

The origin of the term could have been the practice, then commonly used, of "boiling" the leather. This

POR PETE



was done by making a leather vessel, filling it with water, then dropping very hot rocks into the water until the water was boiling. Then the water was poured out and the leather was moulded into any desired shape while it was still soft. The method was used to mould such articles as shields, helmets, knee-caps, leather bottles and drinking cups. There was also a shirt-like garment that would compare with our present-day bullet-proof vest and other medieval armor for man and his horse.

It should be noted that through all the ages this method has played a very important part in the craft. It exploits the combined strength and suppleness of good leather.

In some treatments, in addition to the procedure already mentioned, resin, or a mixture of wax and resins was used on the leather goods. In fact, today this is still done in the manufacturing of certain types of pump cups which are moulded on metal dies, immersed in molten wax and then put back on the dies.

More Modern Methods

The basic process was a fore-runner of the methods used today in manufacturing leather trunk and suit-case corners, scabbards, cases for surveyor's tapes, some saddle seats and motorcycle or bicycle seats and small leather boxes and cases.

In this method the vegetable tanned leather is left in cold water until all the fibers are thoroughly soaked and softened. Then the leather is completely drained of water and is then shaped and moulded into any desired shape and ornamented by modeling, tooling, carving and punching.

Advanced Techniques

The Saxon drinking cup, previously mentioned, showed a highly developed technique that was used on smaller articles. For larger pieces, history written of the fourteenth century tells of Edward III's troops carrying small boats of "cuir bouilli," into France.

Leather Water Bottles

While the earliest surviving examples of leather water bottles date from about the fifteenth century, there is a record that a "guild of leather bottlers" existed in London in 1873 and it is believed that leather bottles were made as early as the eleventh century.

Shakespeare wrote in Henry VI, Part III, Scene V, "cold thinne drink of his leather bottle."

Leather bottles appear in advertising written in the eighteenth century. Some of them were still in use

in England around the turn of the last century. The wealthy had bottles which were richly ornamented and even those of the most humble were stamped with simple designs. The most popular and prominent decoration was the Fleur-de-Lis. One specimen exists today which had this imported motif all over the front of the bottle.

Another decorated bottle in a London museum, which was presumably used for ecclesiastical purposes, has the Sacred Heart and two initials carved on one side and a cross and the sacred letters, I.H.S. on the other side.

There is no doubt that these leather bottles were popular and plentiful in early England. They are constantly mentioned in literature, in song and stories and in inventories. One song, dating from at least the sixteenth century, is today a kind of theme song for the Worshipful Company of Leathersellers in London.

One of the stanzas runs:

"I wish in Heaven his soul may dwell

That first devised the leather bottle."

Drinking Mugs

As a matter of fact, leather drinking-mugs were so large and so commonly used about 1635 that French visitors to England returned home to report that "the Englishmen drink out of their boots."

In those days glass and pottery were scarce and expensive and leather provided the utensils for all classes. The leather mug of the wealthy may have been lined with pewter and decorated with silver while the poor man's mug was lined with pitch but essentially they were all the same, in taverns, in homes and in the king's palace.

Even after pottery and glass became more common, the "black jacks" —which the mugs were called —were still in use in many parts of England regularly until the latter part of the nineteenth century.

But, in addition to these utensils, the travelers of those early days needed other things. They required bags and other sturdy containers to carry on their sometimes hazardous journeys.

Other Leather Accessories

Again leather was the answer. The leather craftsmen provided sheaths for daggers, scissors and knives, quivers for arrows, containers for flint, steel and tinder, powder and shot and other items.

All of these were made of "cuir bouilli," light in weight and very tough. They were gracefully shaped and those of the wealthy were richly ornamented with punching, carving

and were sometimes colored and adorned with shining metal. Those of the poor were carved or stamped instead of being silver mounted.

Leather Armor

It is known that as far back as the seventh century Saxon warriors wore leather jackets upon which metal discs were sewn to form an armored coat. And in a manuscript of the thirteenth century we learn that the weight of the metal armor so impeded the Saxon warriors, particularly when they were pursuing the Welsh into the mountain country that leather armor replaced the heavy metal-studded garments.

Leather armor was made by sewing hard leather, probably cuir bouilli, to a soft leather garment. These were sewn with pieces overlapping each other in a manner resembling the scales on a fish. As a decoration, two contrasting colors were often used. Leather helmets were commonly worn by the warriors.

Buff Leather

During the period around 1300 and for several centuries afterwards, an important and popular leather was "buff-leather." This leather was originally the hide of the European buffalo, thereby deriving its name. The pale yellow that the leather had, no doubt, originated our present day designation of "buff" as a color.

The process used was "oil-oxygenation" and the result was very similar to our chamois now made of sheep skin. Of course, the buffalo hide was of tougher texture and it is said that it would turn the point of a sword.

This "shamoying" process is described in Homer's *Iliad* in about 1200 B.C.—thirty-one centuries ago.

The buff tunic was worn extensively during the entire seventeenth century and was the fore-runner of the popular doe-skin coat which was worn until late in the eighteenth century. Buff was also used to make gloves and gauntlets, including armored gauntlets with small steel plates on the back. Today, in the London museum there is an Elizabethan buff leather cone-shaped hat, arrayed with pink lining.

Leather Girdles

Leather girdles were another of the chief wares of the leather sellers of the twelfth century. Girdle makers were so numerous and so well organized that they formed a "Gild of Girdlemakers." Their organization was so powerful that they were able to impose fines on "unlicensed" girdle makers.

(Continued on Page 26)

SHORT HISTORY OF LEATHERCRAFT

(Continued from Page 25)

Many of the girdles were richly ornamented with precious stones, metals, silk tassels and embroidery.

Pouch Makers and Pursers

"Pouch makers" and "pursers" were also in prominence during the fourteenth century. They were probably the actual beginners of the craft of leather hand-bag makers which are numerous today.

They fashioned decorated pouches, purses and hand bags for both sexes. There was a great variety of styles and designs. The quality of their workmanship was high. Their imaginations created many styles and many forms of decoration including carving and stamping.

The woman's handbag was an important accessory then, as it is today. In medieval times there were two crafts devoted to the making of these necessities. The "pouch makers" first appear in history in 1327 and the "pursers" who are first mentioned, so far as we know, in manuscripts of 1372.

Information about these craftsmen is very scanty. They were absorbed by the "leather-sellers" organization in about 1517. In ancient pictures examples of their work show that the designing and making of handbags, purses, pouches and wallets was a fine art in the fifteenth century. Perhaps strangely, many of the devices used today were in use then.

The embossing, modeling, embroidering, folding, pleating, the ornamental stitching and the use of metal frames were not too unlike our craftsmanship of today.

Saddle Makers

In the history of leathercraft we first learn of saddle makers in about 1310. Ancient drawings show that not all saddles were made of leather but later illustrations do show beautifully ornamented saddles of deerskin with much stitching and applique work.

As the craft advanced more guilds were organized and they, no doubt, did much to protect the craft. Records show that saddle makers were severely punished if they produced bad work. In 1648 one saddler was fined for making "two naughtie straps." In 1608 another was not only fined for making a faulty saddle with "evil workmanship" but was also forced to witness the burning of the saddle in front of his shop.

Shoe Makers

We shall not go deeply into the very obvious use of leather as footwear, for that should come under the category of another craft—boot and shoe making—and an entire book could be written on the subject.

For example—there are twenty-eight known steps in the advancement of boot and shoe making up to the seventeenth century in England alone.

In America, of course the Indians wore, and still wear moccasins. The earliest settlers wore boots and shoes which they brought with them from

England. Among these settlers were cobblers who began to design and make footwear which was more suitable to the rough existence in the new country. Then came the woodsmen's boots, hob-nailed shoes, dress shoes for the more genteel, then the cowboy boots, military boots and leather puttees.

And so, we come down to the present day footwear which includes just about every style and shape and every type of leather from snake and lizard skins to cordovan and shark skin.

Leathercraft In America

In reviewing the history of leathercraft and observing the part that leather and leathercraft have played in the growth and development of these United States, we soon realize that there is enough material on the subject to write several long articles if we really delved deeply into the history of leather, U.S.A.

First, let us look at the "first Americans," the Indians who were here long before Columbus' parents met.

These Indians may have marvelled at the fancy leather boots, saddles, decorated armor and other refinements of leather brought to this country by the white men. But these Indians, too, used leather extensively. Their wearing apparel, such as it was, consisted mostly of leather. Their arrow quivers were made of leather as were the strings on their bows.

Their moccasins, of course, were made of leather. In later years and up to the present time Indian beadwork on their moccasins, jackets, trousers and skirts, armbands and belts are certainly things of renown beauty. Old "wampum" bags, or purses, which were made many years ago are in existence today. These were usually made of buckskin and beautifully decorated with most intricate beadwork.

The living quarters of many of the tribes, their "teepees" were made entirely of hides of deer, antelope or buffalo. These were laced together with leather thongs and many were decorated with figures painted with vegetable dyes by Indian artists.

Today, in many "hogans" in the remote parts of Navajo land, sheepskins, with the wool on them, are the only articles of bedding used by the Indians. Blankets are used to wrap around the shoulders as outer garments—not as bed covers.

Another important use that leather was put to by the early Indians was as a covering for the shields of the warriors or "braves." These were made by stretching green hides, pre-



DON'T YOU DARE SPLASH MUD ON MY BAG!

ferably those of the tough buffalo, over willow or other flexible small branches. As the hides dried out they shrank and tightened on the frame. They were very hard and tough enough to turn arrows or tomahawks of the enemy. Usually the hair was removed from the hide and the smooth surface was decorated according to the individual's taste or to denote his clan or tribe.

Harness

During the "horse drawn" age of this country, leather played a definite and very important part. Not only was it used for all types of harness from the fancy trapping that adorned the spirited steeds that drew the carriages, buggies and coaches. The teams that pulled the covered wagons westward whether oxen, horses or mules. Those that pulled the crude farm implements were also harnessed in leather.

Then, of course, there were the civilian's saddles, bridles and pack equipment. Likewise, the military forces used leather extensively in the "horse cavalry" on their saddle horses, pack animals and horse drawn artillery and wagon trains.

Almost every evening now we see instances that remind us of the part that leather played in "the winning of the west." In motion pictures and on T.V. we watch heroes and villains alike "slap leather" as they draw and shoot and jump into their saddles and race away over the hills.

As time moved on, leather goods became more and more ornamented. Fancier decoration and more intricate carving came into existence. This was true of saddles, holsters, handbags, wallets and belts.

Leathercraft Secrets

For a long time, since the medieval days in England, the craft was a jealously guarded secret, with guilds either actually organized with the craftsmen passing the secrets of the craft only to their sons or to those who served long apprenticeships. Most often the fathers trained their sons in the craft and kept their secrets in the immediate family.

But in more recent times, more and more people in all walks of life have become interested in leather and have learned the craft. Consequently, now there are more instructors who are dispensing knowledge and information. There are more craft houses, one of them extending across the nation. They not only sell tools, leather and other essentials to the

craftsman but are anxious to give the beginner and the advanced craftsman alike more instruction and more new ideas, patterns and designs.

Fortunately, leathercraft is no longer a secret. Nor does it require a large initial investment. With only a modest investment in the beginning a conscientious, earnest neophyte can, if he desires, soon begin to receive enough returns from the sale of his finished products to buy more leather to make more saleable goods and to increase his collection of tools and accessories. No additional investment—aside from a portion of the returns from goods sold—need be made if the craftsman seeks out a market for his products.

Leathercraft is no longer a rich man's hobby as it was when Pepys wrote of the craft: "A rich man's hobby perhaps, but the world would be a vastly poorer place if wealth, whether private or public, did not at times permit the artist-craftsman to indulge his family to the full. Creative craftsmanship takes time—and time must be paid for."

TEXAS HORSEMAN

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7" high
2 1/4" thick

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ALL KITS CONTAIN:

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FREE CATALOG!!

28 The Leather Craftsman

FAMOUS OLD CATTLE BRANDS RECORDED ON LEATHER

By ROBERT ELLEFSEN

An old beer keg and a widely-known screen actor play parts in a strange story of leather which smacks of the Old West and its history in Elko County, Nevada.

The story goes even further back than the old beer keg in Elko County because a transplanted Texan also put his brand on this little known tale of cattle and the men who made cattle the outstanding accomplishment in the area's progress.

Back in the late 1800's leading cattlemen and livestock operators in Nevada and neighboring western states believed they were so well known that they could ignore government's request that cattle brands be recorded. That was highlighted in 1873, when Nevada's first brand law required that brands be recorded at the county seat, on leather, including earmarks, dewlaps or wattles.

However, the big men came around, taking a cue from a former Texan, Col. E. P. Hardesty, then of Wells, Nevada, who jumped the gun one year before the brand law. In 1872 he recorded his U7 iron at the county seat in Elko.

Then L. R. Bradley stepped up with his Broadhorns "25" iron, followed by the Shoesole and Winecup brands, then some of the greatest producers in the area.

Since 1923 brands have been recorded every 5 years with the State Livestock Commission in Reno, but the great early history still is written in leather.

And except for that beer keg, this leather story may have been lost.

About two years ago, A. J. (Archie) DeWar, county commissioner and cattleman, was supervising clean-up of the county courthouse basement. The old beer keg, buried in one dark corner, almost crashed into the truck bed when DeWar asked to see one of the "old leathers" sticking out of a broken stove.

When DeWar blew the dust off the dried, curling scrap of leather, he stared in disbelief at the original

recording of L. R. (Broadhorns) Bradley's "25" iron. A bit of heavy string stabbed a hole in one corner of the county recorder's cardboard notice. The recorder's elegant old-fashioned script noted that Nevada's second governor had recorded the iron in 1873.

This leather brand led DeWar to some intensive research, which has recovered lost history on the recorded leather brands.

Other picturesque and sometimes famous early recordings include those of John Sparks (Sparks and Harrell), whose cattle ranged from Idaho, through northern Nevada into Utah. He also became a governor of the state.

Gov. Sparks was the man who made the Shoesole and Winecup brands magical symbols in the state.

The Winecup, still active in northeast Elko County, recently was sold by actor James Stewart and associates to B. H. Grube, a Texan.

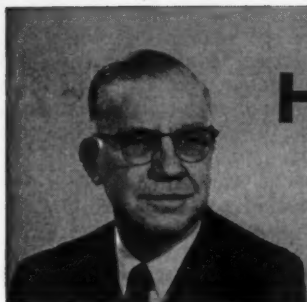
Northern Nevada's Diamond A desert was named for Dan Murphy's Diamond A iron, which spread from Nevada deep into Mexico. He once was reputed to own more land than any other man on the continent. The Diamond A, too, was recorded in leather.

Early law made it clear that a man could record only one brand, but owners of the larger outfits frequently recorded from 5 to 16 irons on leather. They bought brands with herds, took in new partners with their brands or bought up entire ranches and their irons.

Gov. Bradley's 25 Ranch is owned today by Roy Young, president of the Nevada State Cattle Assn., but the 25 brand itself, as recorded in leather, remains active as the property of W. T. Jenkins Co., whose operations now spread from Battle Mountain into Elko and several adjoining Nevada counties.

So leather played a lead role in the history of "Branding in Nevada During the Late 1800's."

Vol. III, No. 2



HOW TO *Sell* YOUR LEATHERCRAFT

By H. N. (Bert) Fisch

Sales Consultant

"SELLING BY MAIL"

There are few people who make things to sell, who have not at some time or another been bitten by the "Mail Order Bug". I am no exception.

The "Mail Order Business" looks mighty inviting. You figure you can place a few advertisements in popular magazines and orders will start rolling in. This in your opinion is easier than personal soliciting and selling. You may also be planning to have your family help with the mailing.

You have heard about the success of "Wards" and "Sears" who started in a very small way and you wonder why you should not become one of the tycoons in the mail order field.

There are several methods of doing business by mail. Let's look first at the one of getting orders and inquiries through the use of Magazines as an advertising medium.

What magazine should you use? If you want to sell ladies handbags you will consider magazines that are directed toward Women readers. Such magazines usually have a large circulation — but what percent of these women readers do you think would be interested in a "Hand-crafted" leather bag?

The cost is based on circulation and you might find it high. Open one of these Magazines, take a ruler and check some of the smaller ads, say the two inch, single column type. American Home Magazine is a very fine family publication with around three million circulation. A 2" ad cost in the neighborhood of \$450.00 for ONE issue only. That will shock some of you readers.

Perhaps you are thinking in terms of a magazine that reaches readers who are interested in "horses", therefore "leather minded". Western Horseman with around a hundred

thousand cost about \$60.00 for a 2" ad and Horse Lovers Magazine in the neighborhood of \$36.00 or \$40.00. Remember, that's for a single issue.

If you decide to advertise in a magazine you will need a first class photograph. Don't think you can take it with your Brownie. Have a first class Commercial Photographer take it. That will cost you \$10.00 to \$15.00.

I believe that an ad with a picture in it outpulls one without a picture.

Now remember, that space is very valuable. What are you going to write, how are you going to describe the article? A Professional Advertising writer can do this for you, but again it will cost you money. Some of the Magazines have a department that will render this service, either free or for a small cost. They will submit the ad to you before running it.

After you approve the ad, they will have to make a "cut" of it. You pay for that.

Now then, are you prepared to handle the orders and particularly the inquiries because you will get more inquiries than orders. Do you have a catalog to send out? Are you prepared to plan "follow-up" mail? Sometimes you will have to write six or eight times before prospect decides to order.

Do you have letterheads and envelopes? If you are not prepared to do business in a business like way, you are sure to scare off your customers and prospects.

Here is something else; have you considered the extra cost and priced your leathercraft to take care of this cost? To the cost of material and labor you also must add advertising and other expense. You can reach into the air and pull out some figure and say to yourself, "that's my selling price." Don't forget, if you get the price too high, your product will not sell.

You will need to set up a system of record keeping so you will know which ad brings results. You will want to know what each inquiry cost you and how much volume of business you received from any given ad in this or that magazine.

Frankly, in my humble opinion, Magazine Advertising is not for the small producer of Leathercraft. I hate to say that because I have many friends among the Publishers. They are honest and they will tell you the same thing.

I know one publication that does not accept any advertising until they have investigated the producer. If they think he cannot take care of the orders, they refuse to accept his advertising. (In the next issue I shall attempt to discuss what a small producer of Leathercraft can use to build a small mail order business.)

Reduces swivel
knife drag!

Omega

LEATHERCRAFT

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BEGINNERS'

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When the fig leaf went out of use as wearing apparel leather came into fashion.

And, since that time, the use of leather has increased, not only for garments but for many other useful things. Consequently there are many varieties of leather today, each best suited for some particular purpose.

Let's look at some of the types and kinds of leather that are available to the leather craftsman. They include:

Slunk, Short Hair and Clipped Hair

"Slunk" is the hide of an unborn calf. It is very light in weight with fine, soft hair still on the hide. It is used mainly for handbags, billfolds and belts. Western vests, jackets and coats are often made of slunk and it is often used for trimming on western costumes.

Another calf hide with hair on it is "short hair calf." The hair is longer and a little coarser than on slunk, and the hide is thicker and tougher. These skins are from calves which were slaughtered when they were very young.

Next there is "clipped hair calf." The hair on these skins has been clipped short. The hides are larger and heavier than either slunk or short hair calf.

Moccasins

Some leathers are tanned especially for the purpose of making moccasins. However, they can also be used for other purposes. There is a "moccasin suede" which is soft and tough. Our preference is "moccasin cow." It also is soft and very durable and it is slick on the hair side, therefore easier to clean.

Chaps

There are at least two leathers which are tanned particularly for making chaps. The 6/7 ounce elk stands up best for rough ranch work in brush and cactus.

Rodeo chaps or chaps for show, parades and other lighter uses can be made of the lighter 4/5 ounce material. This is obtainable in several colors. A jacket and tie, made of the same leather, creates a flashy costume.

Seal Skins

We have mentioned the embossed seal skins. Using them as linings is just one idea. They can also be made into very attractive but inexpensive billfolds, key cases, coin purses and belts. Lightweight ladies' handbags can be made of them by using buck-

ram or some other stiffener between the seal skin and the lining.

Alligator and Shark

Genuine alligator should need no introduction. It makes up into beautiful and popular items and they bring a very good price. Sharkskin is almost scuff proof and wears like iron.

Lizard and Snake Skins

The lizard skins are more delicate but distinctively different. Snake skins are available in several colors and sizes.

The snakeskins are not, we repeat, are NOT in natural colors and we advise you to go easy in buying them until you have seen and used at least one of them. They are more durable than the lizard skins as they are cemented to a light leather backing.

These skins, alligator, snake and lizard are always sold by the skin. In ordering them be sure that the skin you order is large enough for any project you have in mind. It is safest to allow for some waste around the edges and some variation in the width of the skin, unless the ad specifies that the waste has been trimmed off.

Garment Leathers

Many excellent garment leathers are now available. Which reminds us of a feature article which recently appeared in the Denver Post. It stated that leather garments are becoming more and more popular among the younger set. Models wearing leather berets, matching leather jackets and skirts were pictured.

Most of these garment leathers can usually be sewn at home on your own machine or by hand. However, when we have had leather to sew that was too heavy for a home machine we have taken it to a reliable shoe shop and had it sewn for a nominal charge.

These leathers come in several weights and kinds. "Plainsman Sheer Suede," a trade name, is very popular out here in the West. It is sheer, smooth, velvet soft and uniform in a natural beige color which harmonizes with any color scheme.

"New Zealand Lamb" is another garment suede. It can be had in a variety of colors which do not rub off.

Then there is the "Snow-white Shelter Cape" which is silky smooth and which can be made into beautiful snow-white garments. This material as some of other suedes, has

been sprayed to prevent soiling.

There are modern cleaning methods to clean leather garments and some cleaning plants specialize in cleaning leather garments and do a large mail order business in this specialty.

However, many garments have been treated so that they may be cleaned with a mild soap and water. Consult your leather supply house. They can advise you best on what garment leather to use for your particular project.

Buying Leather

If you intend to make only one or two finished articles of a particular kind which call for a type of leather that you do not have and would not be able to use on other projects, then it might be wise to buy the kits offered by most leather supply houses.

But, if you are going into leathercraft more seriously (and most craftsmen do if they get a good start) then we advise you to buy leather in larger bulk quantities. Then you cut out your own projects of any pattern you want. This is, by far, the much more economical way and, we think, there is a little more feeling of accomplishment when you do it.

As we have said, skins of the smaller animals are sold by the full skin so let's take a quick look at the difference in the cost of a cut out piece of short hair calf and the whole hide, for an example.

One cut out billfold back, measuring 9 by 3 3/4 inches, of short hair calf, with spots costs \$1.00. A No. 2 grade short hair calf skin, which is the grade to buy for billfolds, costs \$1.25 per square foot. Assuming that the whole skin measures 6 square feet, the whole skin would cost only \$7.50. Of course, not all of the skin will be spotted. But you can cut three standard size billfold backs and one good size coin purse, — almost as large as a billfold back from one square foot of hide! So, you could cut approximately 24 billfold backs from one skin and still have enough left over to avoid blemishes. The economy is obvious. But, let us add that the leather dealer is justified in charging what he does for the cut out kits. He goes to the expense of cutting it out and he stands the loss of any waste.

The skins of larger animals are sold either in whole skins, a side of the skin or the back. The most economical way, of course, is to buy the whole skin. Next, a side and last, and most expensive, per square foot, is the back, which is the choice. There will be the least, if any, waste

in the back and it is the prime part of a skin.

Before we wind up this little visit let us define "full grain" leather. "Full grain" denotes the fact that the skin is just as it was when it came off the animal. It has been tanned, of course, and the hair has been removed. It has not been sprayed, sanded, pasted, glazed or embossed. It will absorb water evenly and it will tool correctly. This is the leather that you want for tooling and carving.

"Grain" alone indicates the outer layer of the animal's skin.

"Levant" is a crushed leather with a grainy appearance. It is not for tooling.

A "glazed" leather is just what the name implies. The leather is very glossy in appearance and cannot be tooled.

"Split" is a piece of skin that has been split in two or more thicknesses. Not for tooling.

"Cape" is lamb skin. "Shearlings" are sheep skins with wool about one quarter inch to an inch long left on the skin.

"Hazel Pig" is genuine pig while "Pecca Pig" is lambskin with a pig design.

And speaking of pig, a football is NOT made of pigskin; it is cowhide. Nor is a baseball made of horsehide — in spite of the sportswriters. It, too, is cowhide.

This pretty well covers the subject for this session. We do suggest that if you want complete information on terms, uses and definitions of leather, write to Tandy Leather Company in Fort Worth or to any of their stores. Ask them to send you a copy of Mr. Dave Tandy's pamphlet, "Leathercraft Knowledge." It's free and it should be in every craftsman's library. (When you write 'em tell 'em we sent you.) Much of the information contained in this article is from their pamphlet.

Books

For additional information there are numerous good books on leathercraft. For example, "Gick's Leathercraft Books" are outstanding and easy to understand. There are three of these. They include detailed instruction on "How-to-Do" just about everything in leather. They give 30 basic lessons from "antiques" to "tracing," and—they carry a money-back guarantee.

And, there are many, many other

good books on the subject. There is "Fundamentals of Leathercraft," by Lavon Smith; "General Leathercraft," by Raymond Cherry; "Leather Secrets," by F. O. Baird; "How To Carve Leather," by that master craftsman, Al Stohlman; "The Art of Leather Carving," and "Ken Griffin's Scrap Book," by that nationally known leather artist; the "Lucky 7 Text Book" and many, many others

which are well worth studying and owning.

The best source of further information should be your leather supply dealer. Some dealers conduct classes and any of them will be glad to give you any individual information that you need. Also, one leather company, Tandy, loans 16 mm films to groups. They are in color and are excellent for viewing by beginners.

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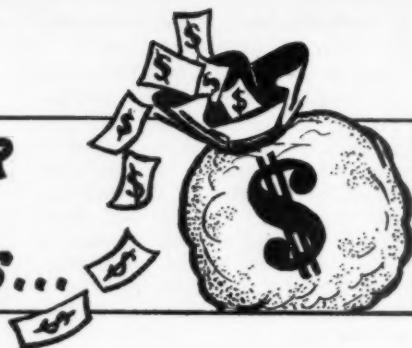
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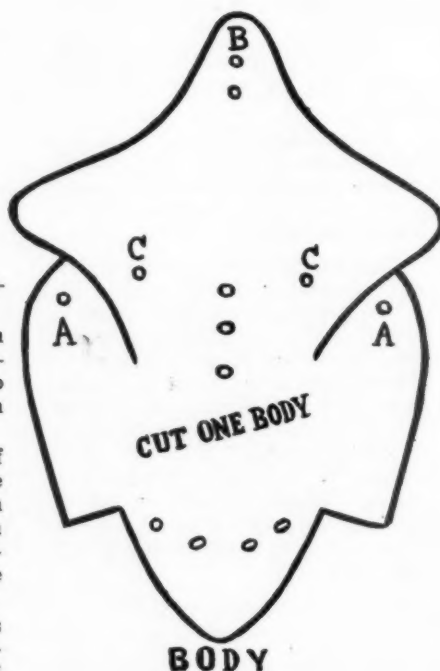
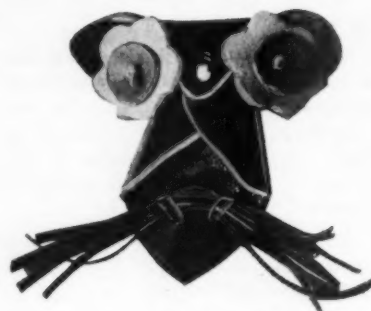
OWL PIN PATTERN

Step 1: Cut all parts out. Cut 2 of each part of the eyes and one of the body. Dye pieces to the colors you want, then Neat-Lac.

Step 2: Fold A and A in together to meet at the middle hole in the center of the body.

Step 3: Fold B down to match the same hole as A.

Step 4: Place part 1 of the eye to match the eye hole marked C. Then place part 2 of the eye on part 1.



Step 5: Follow step 4 for the second eye also.

Step 6: Take lacing and tie a knot in the hole of the eye and extend lace in back of pin and over to the other eye and tie in a knot on the front side.

Step 7: Start on the top hole of the beak from the back and lace through the back and the front then down through the second hole on the front then down through the sections marked A to the back and tie in a knot.

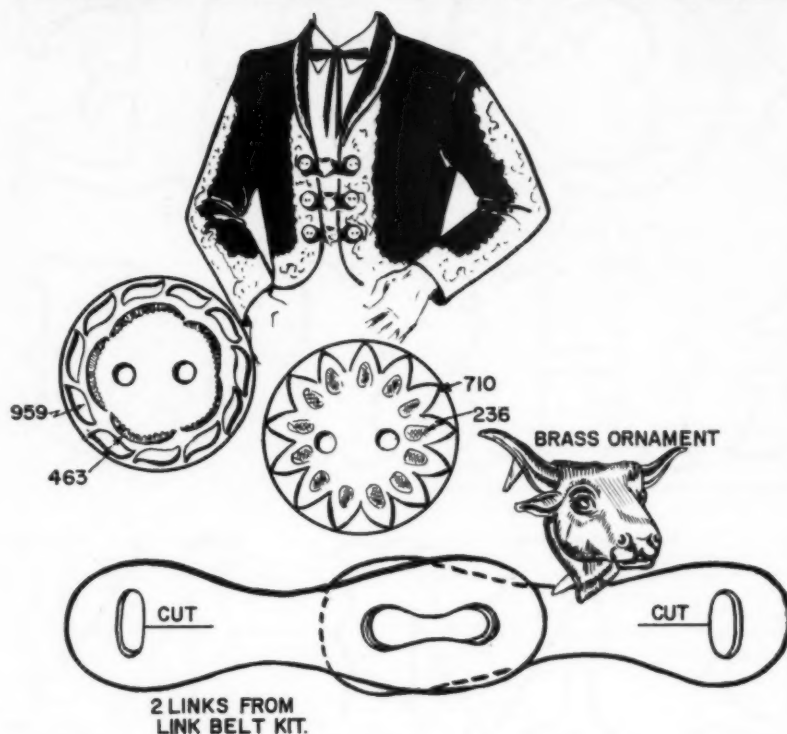
Step 8: To look like a branch it is sitting on, use brown or a dark colored lace. Cut 10 pieces of lace 2" long. Then take a small piece of lace to tie around the lace and then weave in and out and tie in a knot in the back and then insert a small safety pin in the back and you have your OWL PIN.

Any one of your friends or customers would like one of these pins. There isn't much tied up in them because it is all made out of scraps you have had left over.

Suggestions: Dye your owl body a dark color and part 1 of the eye yellow or leave it natural color. For part 2 of the eye dye it red or a bright color. For the knots in the eye use a blue shade of lace. For the beak use a yellow or orange colored lace.

—MISS SHARON LENERTZ
Livermore, Iowa

BLOUSE BUTTONS



This idea is the result of my purchase of a Spanish jacket without buttons.

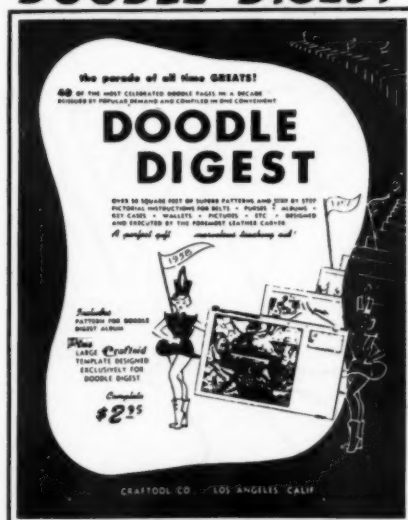
Using the cutting patterns shown above, cut buttons from leather scraps, punch holes, decorate with design (the ones I used were easy to make) and glue felt to the back of

each. Sew to jacket.

For the loops, glue together two loops from a link belt kit—or cut your own. Cut end slot to fit button. Then dress up the center with a pronged brass ornament.

By K. R. Pryor

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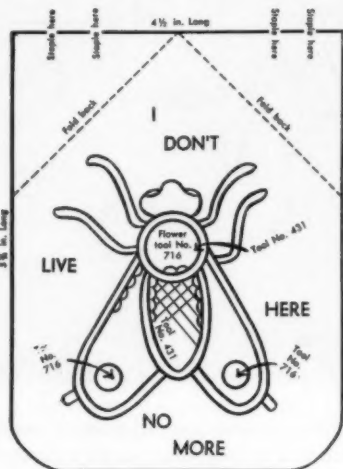
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The Leather Craftsman 33

1¼-INCH LETTERS FOR 1½-INCH TROPHY BELTS





Use both creaser No. 5 for outside edge, then tool No. 431 Corn and tool No. 708 Viner.

This is a new way I found to use up odds and ends. Also the outside edges of a cowhide. 3 and 4 oz. leather is best for the fly swatter. I sell these for 75c each and they are a sure seller as these swatters will last a long long time.

I paint some of the flies to make them attractive.

MRS. OTTO METTLER
Mahto, S. D.



This is a ski boot fasten by a key chain to the zipper of a jacket, brief case, car keys or etc.

It is made of two pieces of leather tooled so that when they are glued together you can see both sides of the boot. You then punch holes for the lacing and key chain. The lacing is done like you lace your shoes and tied in a bow at the top. You then lacquer it and it is finished. This item is quick, easy, and cheap to make and it is also a good seller.

PATRICK MILLER
Cadott, Wis.

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Arlie G. Belcher, 844 No. Bailey Avenue, Ft. Worth, Texas; Editor, Arlie G. Belcher, 844 No. Bailey Avenue, Ft. Worth, Texas; Managing editor, Arlie G. Belcher, 844 No. Bailey Avenue, Ft. Worth, Texas; Business manager, Arlie G. Belcher, 844 No. Bailey Avenue, Ft. Worth, Texas.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Arlie G. Belcher, 844 No. Bailey Avenue, Fort Worth, Texas; H. N. Fisch, 3233 College, Fort Worth, Texas; Harlan Swain, 2216 Eastover, Fort Worth, Texas.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

ARLIE G. BELCHER.

(Signature of editor, publisher, business manager, or owner)

Sworn to and subscribed before me this 13th day of September, 1958.

(Seal)

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(My commission expires June 1, 1959)

Vol. III, No. 2



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36 The Leather Craftsman

TIPS and HINTS

In constructing handbags you might like to try the following:

1. Make the gusset crease line $\frac{1}{2}$ " from the edge for greater ease in punching lacing holes.

2. On straight gusset creases, put a steel edge ruler against the crease and turn the whole side at a time.

3. If round lacing holes are used on the bag, spot cement the gusset in place then mark each lacing hole with your scratch awl then remove the gusset and punch the holes. I find that beginners do the best job this way.

4. My customers like the feel of bags made with 3-4 oz. leather and interlined with herringbone buckram better than those made with the heavier leathers. It is also more economical.

5. In cementing either linings or gussets in place it is easier to do a neat job if you cement about two inches at a time, rather than the whole project, and then using wax paper.

BEE MARBLE,
Fenwick, Mich.

Here are a few ideas that I have found useful:

1. When refinishing an old handbag, I have found that Neat-Lac thinner will do an excellent job of removing the old finish and cleaning the leather before applying the new finish.

2. When cutting billfold backs and other projects from large pieces of leather, I have found that a piece of masonite or similar material of the exact size needed can be placed on the leather in the desired location and cut around it with a sharp knife. This is a quick and effective way of cutting projects.

3. After a project has been completed, if it is dampened again lightly with lukewarm water using a sponge or cloth, the decorative cuts are much easier made.

4. I bevel all my swivel knife blades to about 30°. Although this leaves only one cutting point it seems to be easier to use. (All my students prefer this type blade).

DELBERT CRADDOCK
Walters, Okla.



The combination plier type punch that can be adapted to do so many jobs is very popular with the leather craftsman. The owner is equally aware of the problem he has when it comes to removing the interchangeable tubes, anvils, slit punches, or eyelet setting dies in order to replace with another combination. The removing process seems to be an awkward one in which you just don't seem to have enough hands.

I solved this problem with the use of a 3" C-clamp which I use to press the parts out when I no longer need them. The four inch metal plate that is supplied with snap button fastener sets for attaching snap buttons is also needed. This plate is placed between the jaws to hold them apart to allow the pieces room to fall out. The photo shows how the contact points of the C-clamp are placed over the outside surfaces of the pieces to be removed. Then the thumb screw of the C-clamp is tightened. One side will fall out first and then with continued tightening, the other side will fall out.

MR. ARTHUR R. TANNER
Poughkeepsie, N. Y.

In all of my wallet and purse work, I glue my leather down to Formica. Leather is easily removed from this material. Formica is easy to clean and one can use almost any cleaning fluid without harming the surface.

LEONARD SCHLEY
Buyck, Minn.

TIPS and HINTS

If you want to repeat a pattern several times, why not use the "tap-off" method. To do this, you cut a piece of leather the same size as the project you want to tool. Cut the outline of the design only . . . a little deeper than usual with the swivel knife. Dry it as quickly as possible—even by laying the leather on a warm oven door. Now apply a thick coat of Neat-Lac or varnish and let it dry. After it is dry, put this piece over the cased piece of leather you are going to tool and either tap with a mallet or run them both together through a clothes wringer. The impression will transfer to the new piece of leather, saving you a lot of time and tracing work.

This same method applied to belts saves a lot of time. Just trace your design on one half of the belt, cut it, fold the belt so that the carved design lays on the blank half where you want the design repeated, then tap off as explained above.

ADDISON HARRISON
Coalgate, Okla.

If you are a slow-working beginner or an "old hand" whose leather working is limited to spare time, you've probably run into the problem of what to do with that damp leather overnight—or for several days—especially during hot, humid weather. Just wrap it up in a Turkish towel and store it in your refrigerator.

MRS. J. G. LITTLE
Lake Jackson, Texas

Tonsorial Gem hones and Arkansas stones have a tendency to glaze from fine metal particles becoming embedded in their surfaces. Such glazing destroys their sharpening ability. To clean, use a little water with any household scouring powder, such as Old Dutch, Bon Ami, Ajax, etc. Then your stone or hone will be like new.

RICHARD M. DIETZ
Baltimore, Md.

Leather carving pattern books wear out quickly in classroom use. Longer life can be assured for the patterns if they are removed from the book and mounted on page size sheets of plywood. Two copies of the book will be needed if the patterns are printed on both sides, of course.

STAN SCHIRMACHER
Cottonwood, Ariz.



HOW TO MAKE A SLING FOR YOUR MARBLE

Take a strip of live oak cowhide 6-7 oz. $\frac{1}{2}$ " wide, (or almost any width will do). Form it around your marble until it takes the shape of the one on the diagram, then cut it off at the right length, be sure to leave enough for the handle. Make both sides the same length. It should then be edged and creased. Then sew them together using the saddler's stitch and waxed white 4 cord thread. When finished it will slip on and off at the bottom, and after it is put on the marble and picked up, the weight of the marble will form the handle.

ROBERT HENRY
Albuquerque, New Mexico

To mark your craft tools for identification use finger nail enamel. It can be had in several colors and shades and it will last indefinitely.


To avoid damaging the blade on my sapphire blade when carving lightweight leathers I lightly cement a piece of scrap leather (a bill fold back that I spoiled) to my marble slab—flesh side up.

Then, I lay the leather I am carving on that scrap leather to carve it. The rough side up holds my leather in place.

If you are moving and have bottles of dye and cement either leave them behind—or pack them in a separate container, wrapped individually in corrugated cardboard. One broken bottle can ruin a lot of valuable leather.—Dusty Waller

If you use a brush to apply Neat-Lac and dislike cleaning the brush or waiting on it to soften up, try this—Use one of the applicators that come in dye or shoe polish bottles. I use a small jar and keep just enough Neat-Lac in it so that it doesn't cover the entire wire handle. When through I just drop it in the jar and fasten the lid tight. It is always ready for the next job.

MRS. JOE HARTZELL
Kokomo, Indiana



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LOS ANGELES 18, CALIF.
TELEPHONE REPUBLIC 1-2411

Nov. 28, 1958

The Leather Craftsman
P. O. Box 1386
Fort Worth, Texas

Attn: A. G. Belcher, Editor

Gentlemen:

We here at Craftool Company are greatly flattered that you have chosen Craftools as prizes for your worldwide contest. It is a real tribute to the value of Crafttools when a magazine such as *The Leather Craftsman* considers our tools in the same class as the first prize masterpiece by Al Stohman. I have just seen this picture and there just are not enough superlatives to express my feelings about it. It is undoubtedly the most beautiful piece of work I have ever seen! I'm sure in the years to come, it will be recognized as one of the great masterpieces of this century.

Again let me express my thanks for the honor bestowed on the Craftool Company by choosing our Crafttools as prizes in your wonderful contest.

Incidentally, you might be interested to know, as an advertising medium, *The Leather Craftsman* magazine is second only to the publishing of actual size tool patterns in catalogs of "dealers of the industry".

Obviously, you can see that all of us here at Craftool eagerly await each issue of *The Leather Craftsman*.

Yours sincerely,

Ralph J. Duncan
Ralph J. Duncan
General Manager

RJD:mw

Craftaid Co.

4921 EXPOSITION BLVD.
LOS ANGELES 18, CALIF

Oct. 10, 1958

Publisher of *The Leather Craftsman*
Mr. Arlie Belcher

Gentlemen:

We are certainly pleased to learn that you have decided to use "Craftaids" in your *Leather Craftsman* contest. Of the many excellent products and tools available for the leathercrafters the fact that you selected Craftaids as your basic prize makes us very proud and honored.

We use *The Leather Craftsman* many ways to assist us in designing and selling our products and we appreciate the many excellent articles on new patterns, new product ideas and new leathercraft techniques. The craft has sorely needed this help and your magazine is certainly filling this need.

The suppliers and manufacturers of leathercraft products have been in need of some means of getting information to the leathercraft hobbyists and now your magazine has filled this long needed void. We are getting excellent results from our ads in your magazine and want to take this opportunity to reserve the same space for all issues.

We wish to thank you for selecting our product for your contest.

We remain

Yours sincerely,

Louis C. Roth
Louis C. Roth
Craftaid Co.

LCR:mw

WHERE TO SELL

By EARL WARREN

Now that I have mastered the art of leather crafting how do I start making money selling my leather work? It all seems so easy. In fact, you could almost fit leather crafting into the formula used by the journalistic trade. The formula, referred to as the 5-W's, might go something like this.

WHO should start crafting leather and selling the results? The answer to that one is . . . you.

WHY should I start leather crafting?

WHEN should I start to sell my work?

WHAT should I try to sell?

Most of the above W's will have been answered by the time you tooled your first piece of leather. The only remaining W, and the most difficult to answer, is the **WHERE**.

WHERE CAN I SELL MY PRODUCTS? To answer that question a group of prominent New England business men, with an awareness of the potentials of tourist trade in Maine near the Canadian border, have purchased a complete town and are developing it as a tourist-recreation center. These New England business men have a sharp eye for development and a keen appreciation for arts and crafts as tourist attractions.

The town, Quoddy Village, is a part of Eastport, Maine and located in Washington County, Maine's Sunrise county. Eastport is the easternmost city in the U.S., barely 20 miles by land from the Canadian border, and faces beautiful Campobello and Deer Islands, both of which belong to New Brunswick.

Hub of the village is the Administration Building. It houses forty individual workshops to be operated by skilled craftsmen making gift and souvenir items. The building also contains a theater, radio station, art school and a fishing and hunting lodge. All of these add to the attraction the region already holds for tourists.

A pine-paneled lobby offers a center of activity for the village and provides space for displaying the products of the craftsmen who occupy the shops. Here is an ideal opportunity to meet people and demonstrate craftsmanship to travelers looking for gift items. The shops too, provide tourists from the United States and Canada with an exciting opportunity to visit and view the craftsman at work.

The craftsman who chooses to live

in Quoddy Village will find that rent is reasonable. A shop may be rented in the Administration Building for as little as \$30 per month and living accommodations nearby in the same village for \$25 to \$35 per month. I can not testify to the cost of living in the forms of food, clothing, utilities and other necessities but, it would seem logical to assume that they are in line with other parts of the country.

In all, the potentials and security of living in Quoddy Village seem to offer appeal both to young families and to people about to retire. Already several families are renting shops and homes in the village . . . a cabinet maker, a couple producing salable ceramics, a family successful in making and selling Christmas decorations, etc. Men and women skilled in wood or leather working, jewelry making, ceramics, weaving and the like are finding that they can make a comfortable living at their chosen craft producing articles for tourist and gift catalogue sale.

The same business men who have provided this opportunity for craftsmen are not passing up the possibility of publicity for the village and the crafts represented. A representative for the Center is in attendance in the building at regular hours to handle its affairs. It is his function to arrange the sale of items to gift shops and mail order houses, handle or arrange advertisements in magazines

and newspapers, promote tourist attractions, and serve as business manager for rental or offices.

I can already hear a reader on the back row commenting on the fact that I have not helped the leather crafter that will be somewhat like Johnny Appleseed.

"Get on a wagon head'n West. Get on a wagon head'n West or you'll be left behind." And so Johnny Appleseed was left and so will a lot of leather craftsmen be left behind because they don't want to move to Maine or because they are part-time leather crafters.

As it happens, Maine is not the only state that has great tourist appeal. Many states, California, Florida, Texas, Colorado, Minnesota and others are keenly aware of their tourist attractions. In fact, nearly every state in the nation has some form of drawing card for "travel conscious" America.

Make it a point to find out about craft centers or craft showcases in your state. If there are no such centers, suggest to state and community leaders the possibility of adding to existing tourist appeal with planned craft centers.

In the September-October issue of *The Leather Craftsman*, H. N. Fisch, Sales Consultant, pointed up the fact that, "No woman likes to have her 'slip' showing. In selling, there is, however, one thing you have that should really show—that's your **ENTHUSIASM**." It could be your enthusiasm that provides the foundation for a Quoddy Village in your state.

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Hubby's Hobby Enriches Our Lives



Upper Darby News Photo

Perched on Hubby's shoulder is Jerry, who tries to out-noisy leathercraft.

By JANE JOHNSON

My husband, I decided, needed a hobby. Determined to find just that, I left our home with the now famous last words ringing in my ears, "All-right. Get me a hobby if you must, but *don't* bring home any leather. I just wouldn't be interested."

I tried to find something new, interesting and exciting but without success. Finally I found myself in a leather shop where the endless attractive kits interested ME. I ignored the thoughts of my husband's parting words (as most wives do) and I went home armed with a partially carved belt and a knife and several tools. "Just put my name on it," I coaxed.

"Ummn" he said. He examined the catalog, belt, tools and knife with interest and ignoring my open mouth said casually, "I'll need a couple more tools." Without comment I headed down town the next day. I wanted that belt.

He started working on the project. "You don't want your name on the belt," he told me. "I don't?" I replied. "No," he explained. "The designs are much prettier." "Oh," I said.

A week and two trips to town later found my belt progressing nicely. It had been delayed slightly by some side practicing on scrap leather but the interest seemed to be growing. Now we had a set of basic tools.

He wanted something that I couldn't buy, namely answers to some questions on leather as well as actual demonstration. Drastic measures needed, I decided.

That evening I presented him with a registration for a class on Leathercraft at a local night school. I braced myself for an explosion. None came.

"Maybe that teacher can answer some of my questions," he muttered as he hammered away.

School began and enthusiasm grew. Now his main complaint was finding a nice firm place to pound leather. Back to town for me and I toured the back corners of the department stores until I found a big sturdy desk. The pounding grew more enthusiastic.

Now the belt was done. He shows it to our friends proudly. "Only cost \$1.00," he points out.

He returned from school after the third session a bit preoccupied. It seems that the teacher was squirming from his questions. He had been told that he, the teacher, just taught beginners. Friend husband soaked up technique and knowledge like a sponge and now was on his own.

I bought books. He devoured them. He tackled all phases with success. He was now figure carving, doing the most intricate small figures with ease. He laced everything with Mexican basket-weave. He was dyeing leather and making embossed wallets. He redesigned patterns to suit his needs.

Editor's Note: Are you getting everything out of Leathercraft? —"The Fullness of Life." Too often, we are prone to think only of money as the reward. That Leathercraft can reward you in other ways is an idea advanced by this writer.

Piece by piece my dining room furniture gave up linens and china and took in leather and books, tools and dyes.

Less than a year after he took up this hobby he was teaching Leathercraft at our own local night school. He offered advanced instruction as well, as beginners and students returned again and again. Each class member makes a project of his own choice and no matter how difficult, with his help, they complete them to perfection.

A Saturday morning class here at home was quickly filled by his more advanced students. They are working on embossing and filigree.

He owns every book on Leathercraft that I have been able to buy. We hunted endlessly for marble and now he delights in the firm backing for his work. We have spent a great deal of money on this hobby and it has repayed every penny several times over in the three years since leather became a part of our lives. He makes no effort to sell his work, yet he is constantly offered extraordinary prices for everything he makes, before it is ever completed. Students have become friends and a hobby has enriched our lives, stimulating our thinking. Leather is his success. Bringing them together is mine.

At the leather store recently I wandered about for nearly an hour hunting for something to give my husband for his birthday. I appealed to the manager for help. He stood quietly thinking, reliving the past years of healthy sales. Finally he shook his head in defeat. "He's got just everything!" Then grinning he suggested helpfully, rubbing his hands gleefully. "Get a new husband!"

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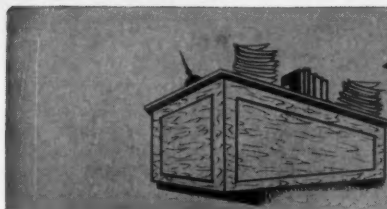
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To readers of

The Leather Craftsman

See announcement on page 4

**Enter NOW and
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FROM THE Editor's Desk



A. G. BELCHER

It's here!

We just received it, all the way from California, insured for \$3,000.00 and it's beautiful.

Al Stohlman has done it again.

And you see the masterpiece of leather art reproduced on our front cover and the smaller reproduction on these pages.

This masterpiece of Al's can be yours.

Simply through being the leader in *The Leather Craftsman* subscription contest. Subscriptions to *The Leather Craftsman* are so simple to sell. You know the magazine and you know leathercraft.

With your knowledge and your magazine, this masterpiece of Al's can be yours. And oh, what a beautiful thing it is! Listen to this, in Al's own enthusiastic words:

"The sterling silver mountings," says Al, "are all hand made and shaped and engraved to conform to the perspective of the picture. There are 33 (count 'em) pieces altogether.

"The mountings are made from flat stock from 30 gauge to 20 gauge in thickness. They have wires soldered on the backs that pierce the leather and crimp over the back side so that they will not come off. They have been coated with lacquer to prevent them from oxidizing.

"There are over 140 hours on this 'masterpiece' of smashed leather carving, embossing, and silver mounting. The leather itself is over two feet by three feet in size and the beautiful frame makes it a lovely piece that would dominate anyone's wall."

Al is very proud of his work and wanted all our readers to know the details of its production. We present them here, again in Al's very words:

"First, as you know, I drew a lot of sketches in order to come up with an idea suitable for a picture that would still have the kind of authenticity that we leathercraftsmen always strive for.

"So I first started with sketches of the 'Dude Wrangler.' In being authentic, I decided that the cowboy could have a silver mounted saddle as many of them do. And, it is quite normal to take an expensive saddle on a trail ride such as the scene of this picture, as the riders usually follow beaten paths and usually no rough brush riding is involved.

"You'll note that our Wrangler friend has a saddle that is not highly enriched with silver; just the horn and swells; cantle and corner plates, and the conchos. All this for the sake of authenticity.

"The rest of his equipment is not too gaudy—though he does have a snappy shirt and boots. I used to wear loud shirts myself when I was wrangling dudes at Palm Springs and up in the San Bernardino Mountains for the Glenn Ranch.

"After I established the scene I was going to use, my next step was to get a tracing pattern made of it. The paper is cut to the same size as the leather, and the drawing commences.

"I sometimes enlarge my drawings using the graph system, but in this case I just started drawing, looking at the small sketch and transferring it to the larger paper. As you know, no one can get it right the first time.

"On large figures such as our cowboy the perspective gets tough. I continuously tacked the paper on the wall and got back from it to keep it coming right. When parts of the drawing were OK, I'd trace them to the new sheet, using my light table (A glass table top, usually frosted, with a light under it for tracing purposes—Ed.), then continue sketching and drawing until I was satisfied it was all right to carve.

"One of the things that delayed me a bit was deciding that the scene

should be embossed. Embossed designs contain problems the same as filigree or other designs. I had to change some of the hands and legs that could best be adapted for embossing."

You'll probably be paying more for your leather next year. At least, that is what one would think after reading some market letters and leather prices.

The tanneries are now paying more . . . and they are getting more. For example, the tanners are paying up to 50% more for calfskins than they did a year ago. Prices of kip are in about the same ratio. Cowhide is up, but not so much . . . only about 20 to 25 per cent.

As for the price tanneries are now able to get . . . that is another matter. The present increase over what they got last year is about half the percentages shown above. BUT, the tanners say that they do not have the calf and kip skins to supply the orders they now have.

Before we get alarmed over this market rise, let's remember that a similar upturn of leather prices two years ago was halted when the shoe manufacturers refused to bid higher. Perhaps something like this will happen again . . . but don't be surprised to find your leather priced higher next year.

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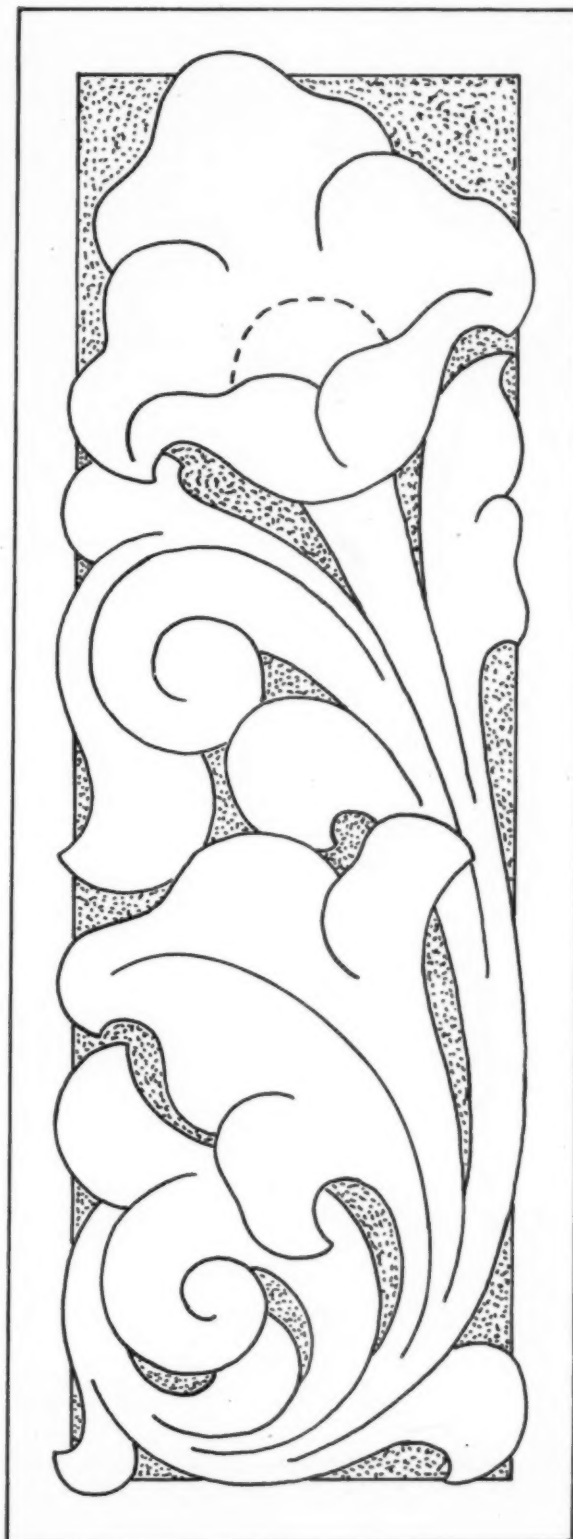
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EXCLUSIVE!
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"TRIM
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PREMIUM LEATHER LACING

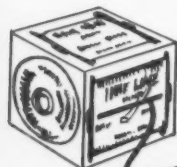
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50 yd. spool

10 spools \$1.80 ea. 25 spools \$1.65 ea.

for trimmer, neater lacing!

NEW narrow width lacing enables you to do even "fancy" lacing (such as double cordovan, triple cordovan, top plait, etc.) with a smooth appearance never before possible! Uniform width and thickness; beveled edges; chemically treated for greater strength. Gives a flatter edge on billfolds, etc.; no "bulge." Ideal for lacing small projects; also for trim on gloves and other leather garments. Handy self-dispenser box keeps lace from coming unrolled. Fine lacing goat in four popular colors: black, dark brown, medium brown, natural. Order today!



self-dispenser box



BONGO DRUM KIT



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50¢

ea.
\$5.00 doz.



\$1.95

"LITTLE QUEEN" Bag

Smartest little purse we've seen lately! Only 7 1/4" x 4 1/2" x 1 3/4" thick; yet holds billfold, lipstick, comb, other necessities. Precut bag and handle of fine Live Oak cowhide; solid brass clasp, matching Knobby Rivets for attaching handle. (Can also be made up without handle, carried as clutch bag.) Kit includes photocarve pattern and instructions.

\$19.50 doz.

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End Swivel Knife Sharpening FOREVER!

No more sharpening swivel knife blades! No messy rouge, stropping, etc.! No blade "drag"! Polished brass with gem cutting blade, same quality jewel used in fine watches. Lasts a lifetime, with reasonable care. 5/16" blade. Fits standard swivel knife.

gem ruby blade



polished brass

blade only
\$3.95



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Outside: the sleek, narrow look featured in the newest high-fashion bags. Inside: smart combination purse and billfold; coin purse, zipper pocket for bills, removable 4-window photo case, full-length pocket for notes, hanky, comb, lipstick, etc. Perfect for school, sports, dates. Size: 9 1/2" x 4 1/2", closed. Natural tooling calf, smooth brown leather lining, handsome solid brass clasp. Lining is machine-stitched, ready to lace. Pattern, instructions included.

"TRIM LINE"

LEATHER LACING



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50 yd. spool

10 spools \$1.80 ea.

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Handsome, sturdy genuine leather lacing in trim, new narrow width. Never a "bulky" look! Gives a neat flat finish, even on "fancy" lacing such as triple cordovan or new top plait lacing. Beveled edges. Use new "Trim Line" for lacing small projects such as billfolds; also for trim on gloves and other leather garments. Colors: black, medium brown, dark brown and natural.



"JUNIOR MISS" Bag



school

sports

dates

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See Complete Listing, P. 42

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